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FIFTY-SECOND GERMAN "TONKUNSTLERFEST" IN DUSSELDORF ACCENTUATES THREATENING SPLIT

Contradictions Apparent in Program—Few Inspired Works—Orchestral Works by Haba and Webern the Most Significant—Schnabel Quartet Best Chamber Music Work—Posthumous Reger Quintet a Pleasant Surprise—A Violent Incident Precipitates Trouble—Unusually Heavy Participation and Interest Keen—Next Year's Festival at Cassel.

Düsseldorf, Germany, June 8.—The fifty-second German "Tonkünstlerfest" has just been held in this beautiful Rhenish city of Düsseldorf. That is a very sober, simple statement of a fact which will seem unimportant enough to the average and casual reader of these lines. But it is not unimportant to the hundreds of German musicians assembled here from all parts of the Reich, nor is it unimportant to the citizens of Düsseldorf. It may even prove to be important to German music itself—but of that more anon.

It appears that the General German Music Society, founded in the year 1861 by Franz Liszt, as a sort of militant brotherhood in the cause of neo-German art (as against the stodgy romanticism of Schumann and Brahms), which has grown so prosperous and powerful with the years that its annual meetings are coveted by all the cities of Germany, has never seen fit to select this famous center of art (incidentally the home of said Schumann and Brahms), as a festival spot. A curious coincidence—perhaps. But anyhow, the city of Düsseldorf, famous for its good Rhenish wine and its pretty blondes, as well as an important school of art, has had a hankering to play the official host to the musicians of Germany, and it has had its wish.

One wonders whether it is satisfied; whether it feels itself repaid for all the trouble of housing hundreds of musicians, for providing concerts and opera performance of so many new works, with innumerable rehearsals, for spending its Rhenish hospitality and hard cash in these tortuous times. One wonders if the spirit of Mendelssohn, hovering about the house in which he wrote "St. Paul," a few hundred feet away from the scene of this festival, did not infuse its citizens with a desire to protest against some of these tonal blasphemies, as they would have seemed to him. And it is perhaps only natural that the General German Music Society should want to offset these outbursts of ultra-modern muse, and to placate the spirit of said Mendelssohn, for only thus can one account for some of the compositions performed at this festival of contemporary music. Of this, too, more anon.

NOT AN ORDINARY FESTIVAL.

I hope the reader is aware of the importance of this event. It is by no means an ordinary festival. It is "festive" only to the citizens of the town that happens to be the host, and they, like all Germans, take their festivities

seriously. But to the members of the society—which today comprises all shades of creative and recreative musicians in Germany—it is and has been for the last half century the national forum where the development of musical art is reviewed, discussed and the product of that development presented to a waiting world.

The first purpose of the society is the "cultivation and furtherance of German musical life in the sense of a progressive development." And to watch that "progressive development" creative and executive musicians and critics from all parts of Germany and also from abroad come to these annual festivals, in the full expectation that what

RAVINIA SEASON OPENS WITH DISTINCT SUCCESS

(By Telegraph)

To the Musical Courier:

Opening Ravinia season, Saturday night, with "Boris" a distinct triumph for President Eckstein. Huge audience acclaimed Didur, Roselle, Rothier, Harrold and Gentle. Sunday night Claire Dux scored veritable ovation, singing "Butterfly" for first time here, Gentle, Kingston adding to splendor of performance. Chicago, Ill.

(Signed) JEANNETTE COX.

of its "progressive development" is, it will be admitted, a matter of significance to all cultivated men. The responsibility which weighs upon the music committee and the governing board of the society in selecting its festival program will

be seen to be tremendous, especially now that the beautiful unanimity of purpose and taste which reigned in the society's militant past no longer exists. That unanimity—or comparative unanimity—was personified in its presidents from Liszt to Richard Strauss. The retirement of Strauss in 1911 signalized one more step in the inevitable paralysis of the society's progress; and only during the incumbency of the present president, Dr. Friedrich Rösch (Strauss is now honorary president), did a new progressive tendency make itself felt in the election of three younger members to sit in the important music committee, namely, Hermann Scherchen, the founder of the quondam New Music Society and the radical review, "Melos," in Berlin; Dr. Georg Schünemann, the critic and university lecturer, who is now administrative director of the Berlin Hochschule, and Heinz Tiessen, a composer of decidedly modern tendencies. That was the famous "swing to the left," which saved the society from complete petrification and saved the "progressive development" from becoming a dead letter.

These three young men represent one half the jury, if one considers the chairman, Siegmund von Haussegger, as a final and impartial arbiter rather than a decisive factor. The other half may be regarded as definitely conservative. All this is of importance in forming a judgment concerning the present-day musical output of Germany

on the basis of the "Tonkünstlerfest," and in trying to understand the apparently irreconcilable contradictions of the program. For, unless one understands the basis of selection, only two conclusions are possible: either the vein of German music is very nearly exhausted, or the works heard at the fifty-second "Tonkünstlerfest," which has just taken place in the beautiful city of Düsseldorf, are not

(Continued on page 24)



Photo © Underwood & Underwood

AUGUSTA COTTLOW,

one of America's honored pianists, who recently completed another long season of concerts and will be heard many times next season.

they hear will be representative of that progressive development. Their expectation appears especially justified when, as is the case this year, the fifteen new works performed are selected from a total of seven hundred submitted.

THE "SWING TO THE LEFT."

Now considering what German music has meant to the world for the past three centuries the degree and quality



Photos by Cesar Saerchinger

POINTS OF PILGRIMAGE IN DUSSELDORF.

(1) The house of Robert and Clara Schumann, (2) The house in which Johannes Brahms lived for years, and (3) Where Mendelssohn wrote his "St. Paul." (Note relief in center.)

AN AFRICAN SCALE

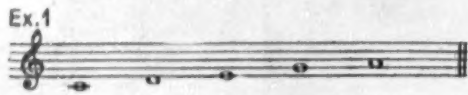
By Nic. G. J. Ballanta-Taylor

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AFTER I had completed the course of my academical training in music, being a West African negro, I searched in vain for information about native scales—their formation and their mode of treatment. As I had to study the English text books, I was well conversant with all scales in western Europe but was unable to express myself in the musical language of the country where I was born, at least intelligibly.

One great difference between African music and that of the Caucasian races is that of the leading note. The African, untouched by European musical influence, does not at any time use the note a semitone below as the lower auxiliary note to any principal tone. When one's ear has been trained so to use the lower auxiliary, he is bewildered to find that the music of his own people does not fit itself easily to the rules given by his tutors. It is true that some of the ecclesiastical modes possess this peculiarity—that is, a note which is a whole tone below the final. It is also true that some composers usually approach the cadence in the major key through the minor seventh; but these composers do not write in the native African scales, nor does the study of the ecclesiastical modes assist one in his quest for some data to work upon any more than an assiduous study of Greek literature furthers one's progress in the mastering of, say, the Mendi language or any other African language. The only avenue open to me, therefore, was to embark upon the task of studying the native scales or any one of them and the best mode of treatment.

The musical scale of the negroes of Northwestern Africa—that is, in the Senegal, Gambia, French Guinea and Sierra Leone—consist of five principal tones:



These tones are those that could be produced by an instrument resembling the flute and made of wood, which the Mendis called "Ballanji" and the Jollofs "Gerar."

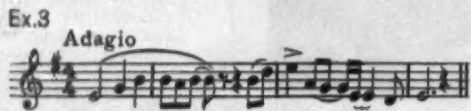
This instrument has three pairs of holes which, by playing the instrument flutewise, produce the following sounds in succession:



The sixth note is the octave of the first, which is the final. The note G, beginning the second pair, is a kind of dominant (I use this term in the sense of prominence). The fifth note, the C, the first of the third pair, is the penultimate note of one of the cadences. Between the first and second pairs the distance is three semitones according to the European method of dividing the octave, as also between the second and third pairs.

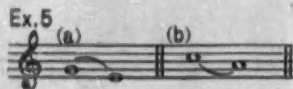
There are two principal cadences. These are formed by the notes contained in the second and third pairs and have specific meaning:

- (a) When the second pair is used the melody is of a solemn character.
- (b) The third pair denotes the ending of a joyful strain.



The first pair of notes given above is very rarely used as the last notes of a melody, although it frequently occurs as a sort of middle cadence as in the second bar of (a), above where the triplet group is barely an ornamental presentation of the first pair of the series.

In addition to these two final cadences there are two others which are formed by the notes a minor third apart as they are given in Example 2, viz:



These two are the regular middle cadences. When they are used as final cadences those cadences are more often than not extended by the addition of the regular final forms:



NIC. G. J. BALLANTA-TAYLOR

(A Personal Autobiography)

I WAS born at Kissy, a village three miles to the southeast of Freetown, in Sierra Leone, on March 14, 1893. My father died when I was ten years of age. While I was at the Grammar School in Freetown, my tutor gave me lessons on the clarinet, and by degrees I became sergeant of the school band. In 1906 I had completed the book entitled "Clarke's Catechism in Music," and won the first prize in music in two successive years at the Government exhibition; I began lessons in organ playing, and in 1910 I was appointed organist of the Grammar School. In 1911 I was appointed organist of St. Patrick's Church in Sierra Leone, and in that year I gained a Church Missionary Society's scholarship to prepare for the ministry. As I did not wish to enter the Church, I abandoned the scholarship. I submitted an anthem to Novello in London in 1912, but it was returned with the remark that it should be corrected. As yet I had not studied harmony and counterpoint, etc. I then began the study of harmony in 1913 and I had to study by myself, there being no teachers in the theory of music in Sierra Leone. I studied first Ralph Dunstan's elementary harmony; followed that by Vincent, and then I read Prout and many others in counterpoint. I studied Pearce, Proud, Bridge and several others, and read also books on form, free counterpoint, fugue, etc., all by myself. In 1917 I presented myself as a candidate in music at Durham University in England and was successful in the first examination for the degree of Bachelor of Music. I have not yet presented myself for the final examination on account of financial difficulties. I came to this country with the hopes of having some of my works performed before going to England to take the final examination.

NIC. G. J. BALLANTA-TAYLOR.



But this is not all.

There is an instrument like the xylophone which produces more notes than these five, and several other instruments produce divers inflections of the five notes given in Example 1, according to the taste of the performer. The flute players, however, by means of cross fingerings could produce two more notes which correspond to the original notes on the keyboard of the "Balanje" (Mendi); these are: (1) The note a tone lower than C, viz, B flat, and (2) the note a tone higher than E, viz, F sharp. The notes B flat and F sharp appear to have been formerly used as auxiliary notes only; that is, the note B flat is used as the next note below C and F sharp as that above E, as the following examples show:



But an examination of the "keyboard" instrument and the analysis of many other melodies prove conclusively that at one time or another the notes B flat and F sharp were used as melody notes and are so now used.



See also Example 4 above, where the B natural appears as one of the notes of a chord in by-tones. It may be interesting to compare this with S. Coleridge-Taylor's "African Love Song" in his African suite where the tonic is used as an embellishment of the flat seventh. The complete scale therefore is as follows:



It is not uncommon, however, that in proceeding from G to F downwards, the F sharp is sometimes lowered to F natural; this is easily explained by the system of key relationships as in the key of one sharp more: F and not F sharp would be the note below the final:



In the notation of this scale I have always treated it as an ordinary minor scale with a major third; when so noted it is very easy to write down any melodies.

The scale is different from the major scale by having (a) steps of whole tone for five degrees, and (b) the interval of a semitone each between the third and fourth and fifth and sixth degrees:

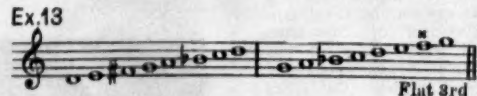


ITS USE AND THE FORMS IT ASSUMES.

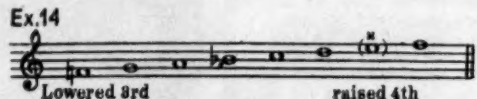
I shall now show the various ways in which this scale is used and the forms it then assumes:

(a) In all melodies, the five principal tones given in Example 1 will be found; some melodies are constructed mainly upon those five tones, when it takes the form of a pentatonic scale.

(b) If the melody begins with the fourth degree it sometimes contains the flat third; the scale then appears as a minor scale with the raised sixth and flat seventh:



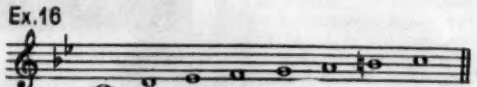
(c) Some melodies begin with the lowered third. In such cases they would appear to be constructed on the ordinary major scale but with this difference: there would then be found either no subdominant or a raised subdominant.



(d) The lowering of the third note of the scale from F sharp to F natural places this scale within the definition of the major scale; that is the reason why many melodies at first hearing suggest the major scale; but the harmonies attendant on such melodies and the fact that the cadences sometimes are on the dominant instead of the tonic utterly disprove any such contention. On the other hand there is a decided tendency, especially in districts where European music is prevalent, to the exclusive use of the major and minor scales. I give the following from Sierra Leone as an example (Sierra Leone has been a British dependency since the eighteenth century):



(e) If this scale begins on the fourth degree without any alteration, we then have a form of the ascending melodic minor scale:



possessing (a) the raised sixth, (b) a leading note, and many melodies are constructed on this form of the scale.

Many of the American negro melodies bear testimony to this scale if it is accepted that the inconsistencies are due to white influence.

The negro folk song, "O Rock Me, Julie" is very characteristic:



This is, however, noted as based on the whole tone scale; but the G sharp and B natural do not appear to be consistent with whole tone principles.

In the next instalment I shall discuss the form of the melodies themselves, the rhythm of the music and the method of accompaniment.

Marie B. Bencheley Song Delayed in Printing

Marie B. Bencheley's waltz song composition, entitled "Spring Comes Dancing In," has been delayed in being printed, owing to the fact that Miss Bencheley has not been able to find suitable words for the song. It has been planned to publish it as a waltz song without words, for a coloratura voice, but should Miss Bencheley find a suitable verse she would consider using it. Miss Bencheley is a well known vocal teacher of Minneapolis.

Arthur Shepherd Married

Arthur Shepherd, assistant director of the Cleveland Symphony Orchestra, was married to Grazella Pulver, on Saturday, May 27, in the Unity Church of that city. Mr. and Mrs. Shepherd were at home after June 15.

THREE INTERESTING OPERATIC PREMIERES ENLIVEN PRAGUE SEASON

Zich's "Guilt" and Sixteen Year Old Nemecek's "Queen's Error" at Czech National Opera—Zemlinsky Comic Opera at New German Theater a Lasting Success—"Pelleas" Revived, Korngold and Pfitzner Works Fail to Please—Many Virtuosi and Guest Conductors—Czech Philharmonic Gives Big Czech Historical Cycle—Choral Activities

Prague, May 30.—Ottokar Zich's three act opera, "Guilt," recently had its premiere in the Czech National Theater. Zich hitherto belonged to the little known and little esteemed Czech composers, who had a small circle of admirers aware of his peculiar gifts, but too weak in themselves to help him along. Zich himself was opposed to his friends' exertions on his behalf; he had handed in his opera at the Czech National Theater as far back as 1914, but it was refused by Director Kovarovic, now deceased. His successor, the present head of the opera, Ostrcil, however, was of a different opinion, accepted the work, and brought it out.

It is a difficult piece of writing and strikes out in new and partly untrodden paths. The libretto is a drama by Hilbert, played frequently even today. It is a tragedy of

describes the heedless life of the woman in her youth, and then her "guilt." At this point the fugue attains its culmination. Mina writes down the words confessing her sin.

It is obvious that this opera with its well defined physiognomy is difficult for the average audience to digest. The material renders the coloring necessarily somber and gray. The technic of mono-thematics used by Zich for the first time harbors a danger of monotony that even so rich an artist in ideas as Zich cannot always escape. Ostrcil took tremendous pains with the production of the opera, and it is due to him that it remains on the bills, although it is anything but a work for the public in general.

A SUCCESSFUL OPERA COMPOSER AT SIXTEEN.

One of the season's sensations at the Czech National Theater was the first performance of an opera written by a lad of sixteen. The opera is in one act and entitled "The Queen's Error"; the composer is Emil Nemecek. He wrote it in 1917 and 1918, when he was the age mentioned, and even then he could claim it was not his first, for he had written an opera of several acts—not yet performed—after a novel by Jirasek, the leading Czech writer. The work that was recently performed at the National Theater with every sign of a sensational success is indeed an exceptional specimen of talent. Since completing this opera Nemecek has been busy with other things, and the initiated know that today he regards "The Queen's Error" as a juvenile piece of work by which his talent may not be measured. But, even though no really permanent values may be contained in it, this one act opera signalizes a rare talent striving for dramatic expression, a talent that, if it continues to develop on these lines, will certainly have a great future. And if one learns that up to the time Nemecek wrote his opera he had never had proper music lessons, being absolutely self-taught, one may be justly astonished at the intuitive certainty with which he sets forth emotions he could never have experienced himself.

INDEPENDENT EXPRESSION.

Nemecek's music plainly follows in Smetana's and Fiebich's footsteps, and this is by no means its least charm. It is astonishing that this young composer really writes like a youth without being affected by slogans or styles that happen to be the fashion today. This independence in expression and the natural flow of the music betrays the individual value of this early musical talent, which shows the unschooled and non-routinized writer only in certain exaggerations in instrumentation and coloring. But there are ways that lead him to safety out of such complexities. The success was a decisive one. Trembling with excitement, the slight youth appeared at least a dozen times before the footlights to receive the ovation of the public.

ZEMPLINSKY'S NEW COMIC OPERA SUCCESSFUL.

Meantime, the New German Theater had its big night with the premiere of Alexander Zemlinsky's musical comedy, "Clothes Make People" ("Kleider machen Leute"). Zemlinsky must be counted among the leading musicians and conductors of Central Europe today, and as he is bringing up a promising generation of conductors in his capacity as head of the German Academy of Music, it is natural that the latest work of so many sided a personality attracted the attention of the musical world.

The plot is taken from Gottfried Keller's charming short story of the same name. The Swiss author humorously describes how a poor starving tailor named Strapinski is given a lift by a nobleman's coachman and alights from the carriage at a Goldach inn, where everybody from the landlord down to the kitchen boy takes him to be a real count, and how the leading citizens of the little town hasten to sun themselves in "His Grace's" favor. Reluctantly at first, then entering into the joke, the tailor allows himself to be honored and fêted, and even falls in love with the mayor's daughter, while she, too, is smitten with the interesting "aristocrat."

One person alone stands aloof: Böhm, who himself has hopes of Netti's love, and who feels suspicious on catching sight of the

Netti pluckily sticks to her tailor and marries him, living happily ever after.

MUSIC TUNEFUL AND REFINED.

In Leo Feld's adaptation of the story much of the epic-like discursiveness of the tale itself is naturally lost, but the librettist dared not go too far into detail without weighting down the music. Zemlinsky's music is refined in the truest sense of the word, and reveals the experienced stage dramatist acquainted with the laws and demands of the scenic art. He describes the little town and its narrow-minded citizens with utmost faithfulness, and when the notables meet with



PROFESSOR OTTOKAR ZICH, composer of the opera "Guilt," which had its premiere at the Czech National Theater.

their long pipes and clouds of smoke rise into the air to the strains of a sentimental waltz decorated with interesting harmonies, the thought invariably arises that those times were certainly happier ones than ours.

Despite its rich polyphony, Zemlinsky's music contains a wealth of popular elements: plain, simple music that settles in one's brain and is not easily forgotten. The most attractive of all are the little ensembles in which the short speeches of the different persons are carried on with perfect assurance. These passages are extremely difficult, but of such a dramatic veridicality that one quite forgets the studies and rehearsals necessary to attain such plastic effects. Zemlinsky was given a great ovation on the night of the premiere, and every repetition of the work means new honors for him.

REVIVALS AND GUESTS.

The Czech Theater also brought out a revival of Debussy's "Pelleas and Melisande" that was first given here in 1908 at the New German Theater in honor of Angelo Neumann's seventieth birthday. The German Theater brought out Korngold's "Dead City," of which so much has been written, and Pfitzner's Christmas opera, "Das Christelflein," but neither has maintained itself on the repertory. Both weekly bills, moreover, are enhanced by guest performances. Thus the lengthy visit of the Marak-Cavan couple attracted people to the Czech Theater, while Richard Kubla, engaged for forty nights at the German Theater, sings the many favorite tenor roles.

Other successful visitors are Aline Sanden, of Leipzig, as Salome, Elektra and Martha (in "Tiefeland"); Marie Gutheil-Schoder, of Vienna, as Rosenkavalier, Salome and Martha; Vera Schwarz, of Berlin, as Recha, Aida and Elizabeth; Curt Taucher as Tristan; Richard Mayr, of Vienna, as Ochs von Lerchenau; Jerger, of Vienna, as Don Giovanni; Ooestvig, of Vienna, as Canio, Don José and Lohengrin; Slezak as Eleazar, Radames, Canio and Tannhäuser. But the greatest success of all was gained by Michael Bohnen as Hans Sachs in "The Meistersinger," a truly brilliant performance, although his Mephisto, Scarpia and Kaspar ("Freischütz") were equally successful.

RUDOLF POLK PLEASES.

The number of virtuosi who appeared in Prague during the last few months is legion. Artists old and new competed for public favor, harder to obtain than ever since people are wary of new names. Numerous concerts an-

(Continued on page 35)



EMIL NEMECEK, the sixteen-year-old composer of the opera "The Queen's Error," produced in Prague.

indecision, by which the heroine, Mina, meets with dire disaster. For Mina erred in her youth and is a guilty woman. Later she marries a man she dearly loves, and this love by turns makes her want to confess to her husband and restrains her from such a step. Then she meets the man who once led her astray and resists his wooing at first, until he recalls the past. She confesses in a letter to her husband; the two men have a stormy encounter, and the husband learns of his wife's sin. Mother and brother, too, are told in the third act of her guilt, and then only is the demon in Mina's breast satisfied and she contentedly breathes her last.

DRAMATIC POLYPHONY.

Zich's musical setting makes full use of the proceedings on the stage. His music accentuates the psychological traits outlined in the above and lucidly expresses all the sub-currents in the heroine's nature. The guilt of her youthful mistake feeds like a demon in her breast and the slightest reference awakens it to gigantic force. This continuous



THE NEW GERMAN THEATER IN PRAGUE.

used for German opera and concerts since the seizure of the German National Theater by the Czech freebooters. Zemlinsky's new comic opera just had its premiere here.

watchfulness of the psychological basis influences the harmonic and polyphonic structure of the music in every beat. There is hardly a note in the whole of the opera that is not polyphonic and closely connected to the inner and outer happenings of the drama. Hence the music is complicated in a manner for which there are not many instances in present day opera literature.

Zich even uses the fugue as a dramatic means of expression, and with a power of conviction that has no equal. The fugue is used in the moment where Mina has vainly sought advice from her mother and now resolves to tell her husband all. It describes Mina's mental sufferings while writing the letter to her husband. The second part of the fugue is of a programmatic nature. Here the composer

stranger's pricked finger tips. He starts inquiries in the neighboring town and soon learns the truth. He unmasks the tailor at his engagement celebration with Netti and puts him to shame. But here the poor tailor proves himself to be the best man of them all, and boldly reproaches the burghers with their subservience to a title, come it from where it may. Nor does he need to give an account of himself to any one but his Netti, and his



THE CZECH NATIONAL THEATER IN PRAGUE, the leading opera house of the Republic.

CLEVELAND ENJOYS FEAST OF OPERA BY SCOTTI STARS AND LOCAL TALENT

Scotti Opera Company Welcomed—Cleveland Opera Company Proves Popular—Ensemble Club Presents "The Mikado"
—Opera in the Allyne Gardens

Cleveland, Ohio, June 21.—This year, Cleveland has had opera presented, twice, by the Cleveland Opera Company and once by the Scotti Opera Company. The attendance on both occasions leads one to believe that Cleveland is opera hungry.

SCOTTI OPERA COMPANY'S VISIT.

The Scotti Company was to have given five performances (seven operas) from May 20 to May 22 (Saturday afternoon, "Carmen," with "L'Oracolo" and "La Boheme" at night; Sunday afternoon, "Cavalleria Rusticana" and "Pagliacci," with "Il Trovatore" at night; Monday, "Tosca"). Floods and railroad wrecks brought the company into town six hours late, thus cutting out the Saturday matinee, and "Carmen" was given Sunday afternoon instead of the double bill as first announced.

The Scotti Opera Company is one to be welcomed anywhere, with twenty or twenty-five opera stars, to say nothing of the chorus and with Scotti himself, as great an actor as singer, the excellence of the presentation was assured.

The outstanding performances were "L'Oracolo" and "Tosca" with Scotti's extraordinary impersonation of Chim-Fen and Scarpia. But the entire cast was wholly adequate. Francesca Peralta found instant favor with the audience, and Armand Tokatyan, tenor, proved to have vocal and histrionic talent in equal measure. Henrietta Wakefield, mezzo-soprano, has a rich, lovely voice. Orville Harrold sang himself so firmly into the favor of the audience that the performance was held up for some time, while enthusiasm vented itself. Indeed, to write a roster of the company would be the only way to do it full justice.

CLEVELAND OPERA COMPANY POPULAR.

The Cleveland Opera Company is made up of the young people who are studying voice at the various studios in town, and was first modestly called "The Studio Club." Francis Sadlier, singer and vocal teacher, is the animating spirit, and so popular have the performances become that the club has incorporated as "The Cleveland Opera Company." This season four operas have been given, two in the winter and two in May. The first two were "The Highwayman," by Victor Herbert, and "The Bohemian Girl." The May performances came the same week as the Scotti Company, the operas chosen being "Martha" and the ever tuneful "Chimes of Normandy."

Because this is a students' organization, and no one derives any financial benefit, it is quite clear that "they sing because they love to sing," and the unusual excellence of the chorus is quite as much a feature of the performances as that of any of the principals. The singers are young, their voices are fresh and their faces unlined or travel worn. It is a joy to hear and see them. The cast follows: Martha, Frances Foskette; Nancy, Annette English; Lionell, Michael Huitt. Mr. Sadlier assumed the role of Henri, Marquis of Vallerol, in "The Chimes of Normandy." David M. Yost, formerly with the Grand Opera Company, sang the part of the old miser and is the

very capable stage manager of the company. F. Carl Grossman is musical director.

ENSEMBLE CLUB PRESENTS "THE MIKADO."

The Ensemble Club of the Music School Settlement has also presented an opera, to wit, "The Mikado," and it did surprisingly well.

Again David M. Yost stage-managed the cast. Nathan Fryer directed the orchestra, and C. C. Chapel as general director and interpreter of the role of Nanki-Poo, spent a busy evening on the occasion of the presentation as well as much hard work in putting over the chorus at the rehearsals. Blanche Blackman as "Yum-Yum" was a charming personage and Howard Schoemaker as Pooh Bah displayed a fine baritone voice and real ability as an actor.

The Music School Settlement has had a most successful year. The annual Spring Festival was held May 24. Over one hundred children appeared in choral, orchestral and dancing groups and in solo numbers. The general business depression was not allowed to lessen the work of the Settlement, owing to the generosity of individual donors and Board members. The progress of the work and its widening influence is a very positive factor in the development of music in this city.

Plans are under way for the purchase of a new home for next year. Mrs. Saunders, the efficient head-worker, has left for a tour of England and Scotland. Frances Appleton, head of the department of violin, is taking a leave of absence and her place is to be filled by Harold Berkley of London, England, who for the past five years has been studying with Franz Kneisel. Nathan Fryer, head of the piano department, and Louis Edlin, concert-master of the symphony orchestra, are spending the summer in France and Switzerland.

OPERA IN THE ALLYNE GARDENS.

Still more opera was heard under very unusual conditions on Monday evening, June 19, when the Extension Section of the Fortnightly Musical Club gave the second act of Gluck's "Iphigenia in Tauris" in the beautiful garden of Mr. and Mrs. E. E. Allyne.

One should have a picture to convey adequately to one's readers the full beauty of the setting. The music room of the Allyne home opens on a terrace leading to a rectangular pool, surrounded by flower-bordered walks, which, in turn, are flanked by high box hedges completely enclosing this portion of the garden. On the far side a brick wall acts as a sounding board, and between this wall and the pool is a natural stage, set with urns, fountains and marble benches, thus giving a classic setting.

Preceding the scene from the opera, selections were played on the organ in the music room by George Gale Emerson, and Antonio Augenti, tenor, sang Rudolfo's aria from "La Boheme." The role of Iphigenia was offered by Rex Haller, a young woman possessed of a lovely, dramatic soprano voice, which she knows how to use to its fullest advantage. Orestes was sung by John Ritschel, baritone. The choruses of "The Furies" and "The Priestesses" were well rendered, and dance of the "Happy Shades" closed the performance. W. F. Murfeldt directed the orchestra, which, concealed by the hedges, afforded a lovely accompaniment.

Mrs. Glenna Smith Tinnen, of the School of the Theater, directed the dance of "The Furies" and Cathrene Emeda Herman that of "The Happy Shades." This is the third year that the Allynes have opened their grounds for this purpose, and the proceeds are used for the scholarships offered by the club to aspiring music students, as well as for extension work. Mrs. Arthur Bradley is the chairman of this section of club work.

But for the Sixth City, three nights of professional grand opera and two weeks of amateur opera seems not the right proportion, either in comparison with other forms of music offered, or what other cities enjoy. This conviction has been growing, and as a concrete result one thousand invitations were issued to the musical people of Cleveland to meet Andreas Dippel, promoter of the United States Grand Opera Club, in the ball room of Hotel Statler. Out of this first meeting a second one grew, and on June 22 delegates from Detroit, Pittsburgh and Cincinnati met with members of the Cleveland Club. At this meeting it was decided that the midwestern division of the U. S. Grand Opera Co. will open its productions in the 1922-23 season. Each city must have a club of 1,000 members, and at least ten performances a season. It is planned that each city shall maintain its own chorus and secure a combined cast



MERLE BEACH,

a young soprano who is prominent among the younger singers of Harrisburg, Pa., being soloist at the First Presbyterian Church of Steelton. She will leave shortly for Maine to continue her vocal studies with Joseph Regneas, who conducts a summer school there every year. Mrs. Beach possesses a voice of promise and has appeared locally with much success.

of principals from the four cities in the circuit. It was also decided that fifty per cent. of the profits made by the national organization in the midwestern division will be divided among the four cities above named. The Cleveland Club is the last to be formed.

The delegates who effected district organizations are: Mrs. Charles F. Hammond, of Detroit; James D. Hailman and J. B. Shea, of Pittsburgh; Mr. and Mrs. Frank M. Peters and C. J. Near, of Cincinnati; T. E. Gafney, East Cleveland, and Henry Dreher, Cleveland. M. D. P.

Six Year Old Child in Dunning Demonstration

On Sunday afternoon, June 11, at the Toledo (Ohio) Museum of Art, an interesting recital and demonstration of the Dunning System was given by pupils of Mary Breckin-



CAROLINE FORD,

six year old child, who participated in a program of the Dunning Demonstration of Improved Music in Toledo, Ohio, recently.

sen. Of special interest was the work of Caroline Ford, six years old, who appeared in an original composition. The child, who began her work in the Dunning class last fall and took her first private lesson in February, already has memorized ten pieces, can transpose several of these in all keys, and has composed melodies of her own. Little Miss Ford played several pieces, transposing the "Hammack Lullaby," C. A. Krogman, in any major key. She appeared also in a double trio with five other pupils of Miss Breckin-

"His tones are rounded, full, powerful, and his range is remarkable."
(Rockford, Ill., Register-Gazette.)

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It is now two years since Nelson Illingworth first astonished Musical New York by his vivid song interpretation, when the sensational success of his debut was summarized in the Musical Digest by the heading:

"NELSON ILLINGWORTH WINS"

Adding

"The individual musical triumph of the week unquestionably was made by Nelson Illingworth. When an unknown singer wins from the entire corps of New York musical critics unanimous praise for his art, and when the dean of the reviewers—Henry Krehbiel—devotes a column in a consideration which terms his recital as 'far and away' a 'more interesting and valuable entertainment than that given by the National Symphony Orchestra,' that singer leaps prominently into the news."

How Mr. Illingworth has since sustained this first deep impression is best told by the unanimous accord contained in the following press notices of the two seasons—in which astonishing short space of time the Australian singer has established the unique and enviable reputation that he now has both in New York and the many parts of the country in which he has appeared. Mr. Illingworth has often been referred to as being a "second Wüllner" and, as the New York Mail wrote, "the Anglo-Saxon Chaliapin," but notwithstanding the high compliment intended and appreciated, he is more distinctly Illingworth.

New York Press Notices:

1921

TRIBUNE:

Gripped the imagination and emotion of his hearers in a way that no song singer in recent years has exerted.

POST:

An epicurean feast of genuine music such as, alas, is heard too seldom at recitals, sung by a great song interpreter.

MAIL:

An artist who sends cold shivers up your back, or gets you so excited at his will that his recital is an experience you never forget.

HERALD:

He makes things interesting to the most indolent listener. His deep appreciation of the poetic and musical content of a song is productive of an effect of uncommon eloquence.

JOURNAL:

It is rare to encounter anything so interesting as this recital of Nelson Illingworth.

TIMES:

His version of "Edward" and "Treachery" had such a grim and gruesome note as is rarely communicated by singers. The song finished, Mr. Illingworth is as one emerging from an hypnotic trance.

GLOBE:

He has a gift for interpretation which is magic. He gives everything to the music and the audience lives the part with him.

TELEGRAM:

A unique personage. Not a singer of the conventional type but an interesting entertainer. There are too few dramatic singers.

WORLD:

His "Eriking" and "Edward" were gripping tragedies enacted before our eyes.

SUN:

The attention of the audience was immediately caught and riveted thereafter.

1922

POST:

Since Renaud nothing quite so thrilling in the way of dramatic song has been heard here. He hypnotized his hearer like a Hindoo magician. His singing of the Erlking was one of the most wonderfully perfect things heard here in years and the audience were correspondingly enthusiastic. He is a very great vocal artist.

HERALD:

He held the profound attention of the large audience by his singing. His remarkable understanding of text was again a feature of his art.

TIMES:

He sang Schubert's Swan songs with vivid and poignant declamation.

AMERICAN:

Mr. Illingworth occupies a particular niche among recitalists. He is that unusual artist who makes the dramatic part of his program the more important.

TRIBUNE:

It was a pleasure to hear him again. His undisputed merits have long since been recognized here.

TELEGRAM:

His expressive interpretive methods leave no hearer doubtful.

JOURNAL:

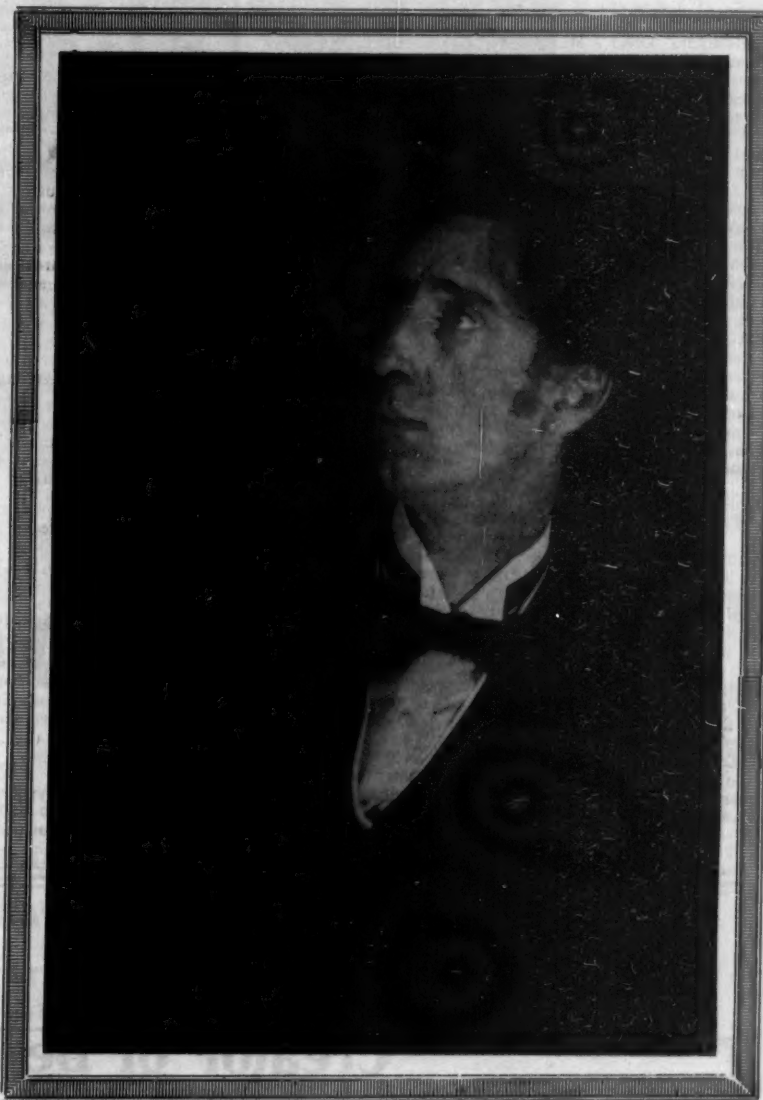
Mr. Illingworth renewed one's memory of him as a stirring and moving interpreter of songs.

SUN:

The Australian made a strong impression with his dramatic gifts.

MAIL:

In a world of extraordinary musicians it is an unusual thing for a newcomer to forge right ahead and gain a specific and unequalled niche. That, nevertheless, is what Nelson Illingworth has done. There was, as always in the baritone's work, dramatic force. He is one of the greatest interpreters of song.



"A VERY GREAT VOCAL ARTIST"

Henry T. Finck, N. Y. Evening Post.

During the summer months Mr. Illingworth will give lessons to a limited number of students at 80 Riverside Drive, New York.

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ILLINGWORTH

"THE GREAT SONG INTERPRETER"—HENRY T. FINCK

TAMPA'S FIRST MUSIC MEMORY CONTEST CREATES INTEREST

Numerous Prizes Awarded—Notes

Tampa, Fla., June 15.—Much interest was aroused over the first music memory contest held in Tampa on June 6, at the Madison Street School. This was conducted by Mabel M. Snively, chairman of education for the Florida Federated Music Clubs, with the co-operation of the Music Teachers' Association and the National Bureau for the Advancement of Music. Having no supervisor and no phonographs in the schools, this contest was possible only through the splendid co-operation of the music dealers, who furnished records to the teachers and held daily concerts for the contestants, also offering prizes to the winners. Forty-eight selections were listed. The Friday Morning Musical gave the first prize of \$10. This was won by nine-year-old Fay Jennings, who made a perfect score. The second prize was \$5 in merchandise from S. Ernest Philpitt Music Company, won by Gladys Ginzler. The third prize was \$5 in merchandise from Turner Music Company, and was divided among the next five highest in score; they were Agnes Boynton, Sara Dickens, Bernice Wolf, Myrtle Bourland and Louise Altman. Children up to the age of thirteen were allowed to contest on the first twenty-five pieces. The first prize of \$7.50 was given by the Music Teachers' Association. There were three perfect scores—Sigmund Effron, age ten; Mildred Wolf, nine, and Louise Harrison, twelve. In the elimination, Sigmund Effron came out ahead. Louise Harrison received the second prize, which was \$5 in merchandise from the Victrola department of Mass Brothers' store. Both Louise Harrison and Mildred Wolf will receive, in addition to their prize, a silver pin bearing the inscription, "Music Memory Contest Perfect Score." The third prize of \$5, from A. C. Goullie Music Company, was divided among the five next highest in score—Mildred Wolf, Sarah Greeson, Mary McGraw, Benjamin Green and Sara Semonite Hill.

The prizes were presented by Dr. C. E. Patillo. He spoke of a new era in this city for musical culture. The piano teachers who acted as monitors were Carl Geisser, Constantine Leber, Mesdames L. Clevenger Williford, Louise W. Patterson and Regina Chastain. A more brilliant assemblage of stellar lights was never collected on a Tampa platform. Those lending their talent were Mesdames W. D. Bailey, the newly elected president of the Friday Morning Musical; C. A. McKay, retiring president; G. H. Nippert, J. R. Bradford, M. L. Robb, Morgan Rundel, C. D. Dennis, C. B. Murphy, C. W. Green, W. R. Carman, E. Ernest Kreher, Earl Stumpf, Misses Agnese Robinson, Hulda Kreher, Ruth Milton, Regina Chastain, Nino Ruisi, Homer Moore and Earl Stumpf. The judges were Alice K. Peters, representing the Hillsboro High School; Anna Boyle, Woodrow Wilson Junior High School; Myrtle Gilliland, George Washington Junior High School. Mabel M. Snively presided at the contest, and she was assisted by Katherine Harvey, who was actively identified with the movement. This was one of the most unique affairs ever staged in Tampa, and many have asserted that nothing has been started in this city which has aroused so much enthusiasm and interest for music in the homes as this music memory contest. Miss Snively and Miss Harvey worked untiringly for weeks to bring about this success, that the appreciation of better music in this community might develop.

NOTES.

The student department of the Friday Morning Musical gave a most delightful concert recently. Only the pupils on the honor roll appeared on the program. Mrs. C. A. McKay, president of the Friday Morning Musical, spoke a few words to the children in appreciation of their work. The meeting closed with a chorus by the entire membership. It was an evening of mutual admiration and appreciation of the year's work. Flowers were presented to Mrs. J. A. M. Grable, president, and Hulda Kreher, musical director of the club.

Paul Davis won honors at his recent graduation recital at the Convent of Holy Names. He is a young man with much talent.

Coe Glade, contralto, gave a concert at the Italian Club. She has a lovely voice, rich and resonant in quality, and charmed her audience. She was accompanied by Paul Davis. Mr. Davis also played several selections which brought forth well deserved applause.

Thelma Mote, pupil of Mamie Costelia Dawson, of the

Dawson School of Musical Art, appeared in recital at Pythian Hall. She showed much talent and fine technic. Mrs. J. R. Bradford assisted by singing some delightful vocal numbers. Francis Kennedy, pupil of Mrs. G. H. Nippert, also pleased with vocal selections.

A beautiful musical program was given at the Presbyterian Church on May 28, the last concert of the season. Some of the best talent in town was heard, among them Agnese Robinson, Nino Ruisi and Mrs. G. H. Nippert.

The First Methodist Church gave an excellent program on June 4. Mrs. J. R. Bradford was one of the soloists. M. M. S.

Attractions for the Star Concerts

Isadora Duncan and her company of twenty-two celebrated European dancers will be one of the attractions for the eighth season of the Star Concerts given by T. Arthur Smith, Inc., of Washington, D. C. The presentation of "I Pagliacci" in Italian is also announced. This opera will be preceded by the new American ballet, "An Hour Before the Cock Crows," given by Ruth St. Denis' gifted danseuses, with incidental music by Henry Hadley. Selection has been made also of the following eminent artists for the course: Alfred Cortot, pianist; Marguerite D'Alvarez, contralto; Emilio De Gogorza, baritone; Paul Kochanski, violinist; Helena Marsh, contralto; and Hans

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New York Tribune.—Reveals skill. Fine effect. Thorough knowledge of singing. Skillfully directed. Sound technique. Did not force. Authoritative declamation. Art and intelligence. Excellent diction. Fine perception of style.

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Kindler, cellist. T. Arthur Smith is president and Guy A. Ourand vice-president and treasurer of the corporation.

Summer Engagements for Schumann Heink

Ernestine Schumann Heink, now an honorary Doctor of Music of the University of Southern California—the degree was conferred upon her June 15 on her sixty-first birthday—will fill several summer engagements. On August 10 she will appear at Lakeside, Ohio, and on August 19 at Ocean Grove, N. J., where she sang last Labor Day and broke all records for attendance and receipts. Mme. Schumann Heink's regular season will open the last week in September and will be booked right through until the end of May.

Gunster to Sing at Rye

Frederick Gunster, lately returned from touring as assisting artist with Geraldine Farrar, is to be soloist at a concert at Rye, N. Y., today, June 29. Mr. Gunster will sing three groups, including the tenor aria from Lalo's "Roi d'Ys" and modern songs by American composers.

Another Stopak Engagement

Josef Stopak, who will shortly leave New York for a well earned rest after his strenuous season before the public, is one of the soloists at a concert at Rye, N. Y., tonight, June 29.

ST. LOUIS SYMPHONY PLANS FOR NEXT SEASON ANNOUNCED

Morning Choral's Program for Coming Year Completed—Municipal Opera Pleases in Second Week of Opera

St. Louis, Mo., June 23.—The St. Louis Municipal Opera opened its second week of the present season with Victor Herbert's "Sweethearts." It was a much more pleasing presentation than that seen in "The Highwayman," the first opera of this season. The orchestra, under the direction of Charles Previn, gave an excellent account of itself, and the chorus won much applause. The chorus has gained somewhat in volume since the first performance, and still is pleasing in the freshness of the voices. The production as a whole was smooth and well presented, with none of the hitches and breaks in delivering of the lines so often found in a first night of a stock company.

The orchestra of this year's season is interesting the musical public. Hugo Olk is the concertmaster, and P. G. Anton is solo cellist. Both these musicians are among the oldest of the first rate instrumentalists in the city, and their coming back at this time is the cause of considerable speculation.

SYMPHONY COMPLETES ARTISTS' LIST.

The complete list of solo artists for the season of 1922-1923 of the St. Louis Symphony Orchestra has been announced as follows: Sergei Rachmaninoff, pianist; Margaret Matzenauer, mezzo soprano; Rudolph Ganz, pianist; Jacques Thibaud, violinist; Marguerite Namara, soprano; Albert Spalding, violinist; Paul Althouse, tenor; Olga Samoroff, pianist; Maria Ivogün, soprano; Alfred Cortot, pianist; Michel Gusikoff, violinist, and H. Max Steindel, cellist.

The St. Louis Symphony Orchestra management announces that more than half of last year's subscribers have renewed for this season and a good total sale is predicted.

Michel Gusikoff has been reappointed concertmaster of the orchestra for next season, and H. Max Steindel has been re-engaged as first cellist. Steindel now is abroad with his uncle, Bruno Steindel, of the Chicago Opera Orchestra.

MORNING CHORAL ANNOUNCES PLANS.

The Morning Choral Club, St. Louis' principal women's singing organization, has announced its program for next year. The annual Members' Day will be celebrated in November and will consist of a morning concert with Mona Gondre, diseuse, and Elsie Sorel, harpist, as guest artists. The annual Christmas concert will be given by the club itself, and in January the club will give its midwinter concert with Julia Claussen, Metropolitan Opera contralto, as soloist. The final concert of the year, which will take place in April, will present the tenor, Giulio Crimi. This will be Crimi's first appearance in St. Louis.

Ernest R. Kroeger, composer-pianist, has departed for Los Angeles, Cal., to open his normal course for piano teachers in that city. This will continue three weeks, and he will then go to Ithaca, N. Y., where he will conduct two similar courses at Cornell University.

V. A. L. J.

Hempel Has Sensational Success in London

A special dispatch from London tells of the sensational success of Frieda Hempel at her concert in Albert Hall on Sunday afternoon, June 11. Lionel Powell, under whose management the concert was given, has offered the prima donna a return engagement in October. Requests for concerts have also come from all possible corners of Europe, but Miss Hempel will make sure of her month's vacation up in the Engadine near St. Moritz before starting on her concert tour abroad.

Fred Patton Displays Athletic Prowess

Fred Patton demonstrated on Saturday, June 10, that he is an athlete as well as a singer. At the annual outing and games of the Aurora Grata Consistory of Brooklyn, of which Mr. Patton is a member, he won a silver fountain pen and pencil in a fifty yard race. This is a new role for Mr. Patton, but as usual he was "out front."

Schofield and Onelli Summering

Edgar Schofield and his wife, Enrichetta Onelli, have taken a country place near Chatham Center, N. Y., where they will remain until the middle of September.

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FOREIGN NEWS IN BRIEF

FRIEDA HEMPEL'S LONDON RETURN.

London, June 12.—Frieda Hempel had an enthusiastic reception at her return recital here yesterday. She was artistically at her best in her Schubert group, although the rich tones and pure loveliness of her voice were shown to the greatest advantage in the Grand Aria di Bravura "A vous dirai-je Maman," which was a thing of complete joy. G. C.

SCHÖNBERG MAY VISIT AMERICA.

Vienna, June 2.—Walter Damrosch arrived here yesterday and immediately arranged for an interview with Arnold Schönberg, the object of which has remained dark so far but has given rise to several rumors. Those most closely connected with Schönberg's person go as far as to intimate that the purpose of the meeting was the realization of Schönberg's old plan to visit the United States. If this visit materializes, a hearing of his "Gurrelieder" will be in store for New York, while another possibility is one or more performances of his "Pierrot lunaire" in several large American cities. P. B.

ZIEHRER STARVING WHILE VIENNA CELEBRATES HIS EIGHTIETH BIRTHDAY.

Vienna, June 4.—Carl M. Ziehrer, a contemporary of the late Johann Strauss, and composer of many hundreds of marches and dances which have become immensely popular throughout Austria, is starving at his Vienna home, while Vienna honored him last night in connection with his eightieth birthday. The Johann Strauss Theater gave a special performance of his operetta, "Das dumme Herz," and there were speeches and floral tributes. P. B.

AMERICAN SINGER'S MUNICH SUCCESS.

Munich, June 7.—The American baritone, Louis Graveure, had a decided success on his first appearance in Munich as a concert singer. Public and press are unanimous in their praise of Graveure's excellent vocal style, his wonderfully trained voice and his highly cultured declamation. His perfect command of the German language caused nothing less than astonishment, his pronunciation is flawless. The big success, which accompanied his initial appearance, caused the singer to announce two more recitals. A. N.

BUDAPEST FÊTES COMPOSER-CONDUCTOR.

Budapest, May 27.—The conductor and composer, Adolf Szikla, recently celebrated the completion of thirty years' service with the Royal Opera House here. The people

gave him an ovation and the Arts Minister sent a special letter of congratulation. R. K.

NEW NATIVE MUSIC AT ENGLISH AUTUMN FESTIVAL.

London, June 10.—English music will be an important feature in the program for the Three Choirs' Festival to be held at Gloucester, England, in early September. Works by twenty-five native composers will be heard, while new compositions will include Bantock's "Prelude and First Day" from "The Song of Songs," Howell's "Sine Nomine," a new symphony by Arthur Bliss and a new choral work by Eugene Goossens. The London Symphony Orchestra will be there in full force and the soloists engaged include Angus Nicholls, Carrie Tubb, Phyllis Lett, Kirkby Lunn, John Coates, Frank Mullings, Herbert Heyner and Robert Radford. G. C.

COMPOSER AS CONDUCTOR.

Stuttgart, June 6.—Josef Rosenstock, one of the most promising modern composers of the day and a pupil of

had his celebrated interview with Goethe, and later Richard Wagner resided here frequently while composing "Tannhäuser" and many of his later operas. For some thirty years Teplitz has been famous for its fine symphony orchestra (which has been repeatedly conducted by Richard Strauss, Weingartner and other great musicians) and for its excellent grand opera company, both maintained by the municipality. The new municipal opera house will contain a large house for grand opera and a smaller one to be devoted to chamber operas and dramatic plays, also a large concert hall, an exhibition hall and a cinema, as well as a restaurant and a luxurious café. The total investment for this opera house, which will be ready for use in the fall of 1923, will be twenty millions of Czechoslovak crowns, which is equal to \$400,000. P. B.

SCOTLAND FOR EVER.

Edinburgh, June 8.—At the fourth annual convention of the Scottish Music Merchants' Association, the principal question discussed was the connection of the trade with the Safeguarding of Industries Bill. The association came to the conclusion that it would not be beneficial to the piano manufacturing industry to be placed under the scope and restrictions of the bill. Restrictions were seldom beneficial and they believed that the British piano maker not only could, but was today turning out a better piano for



A STRONGHOLD OF GERMAN MUSIC

Model for the unique municipal opera house now being erected in the small Czechoslovak city of Teplitz, which will entail an expenditure of \$400,000. It is to be one of the largest and most beautiful municipal opera houses in Central Europe.

Franz Schreker, is to be one of the first conductors at the Staats-opera. He will spend the summer in Stuttgart working at his latest composition, an opera. Several of his orchestral works will and have been given under the batons of Fritz Busch, Franz Schreker and Herman Abendroth. M. S.

NEW CONDUCTORS FOR SWEDISH ORCHESTRA.

Stockholm, May 30.—The successors of Wilhelm Stenhammar and Michael Press as conductors of the orchestral society in Göteborg (Sweden) have now been elected. The new men are two young Swedes, Ture Rangström and Tor Manne Rangström. The former is best known as a composer, his opera, "Die Kronbrant" having been produced recently in Stuttgart; the latter has more previous reputé with the baton, having conducted with much success at Berlin, Prague and elsewhere. H. G.

IMPERIAL CASTLE OPENED FOR PROMENADE CONCERTS.

Vienna, June 3.—The beautiful old "Chamber Gardens" of the formerly Imperial Castle have just been opened for the first time in their history, and will be the scene of nightly Promenade Concerts throughout the summer, in which several guest conductors will participate. Willy Ferrero, the thirteen year old boy conductor from Italy, opened the series last night with marked success. P. B.

LEAGUE OF NATIONS HONORS JERITZA.

Vienna, June 10.—Maria Jeritza has just been notified of her election to honorary membership of the Austrian group of the League of Nations. The flattering letter of notification pays a graceful compliment to the soprano by the statement that her beautiful voice "had made more friends in America for poor Austria than any number of diplomatists, delegates and politicians." P. B.

UNIQUE GERMAN OPERA HOUSE FOR TEPLITZ IN CZECHO-SLOVAKIA.

Teplitz (Czecho-Slovakia), June 7.—Teplitz, the small Czechoslovak city counting not more than 30,000 inhabitants, of whom the majority are German, is just now erecting what is probably one of the largest, most luxurious and unique municipal opera houses in Central Europe. The history of this small city, which is famous also for its hot springs, is closely connected with musical things and remarkable in many respects. It was here that Beethoven

the money than could be secured to the British dealer from Germany. W. S.

CHORAL FESTIVAL AT MUNICH.

Munich, June 2.—In expectation of a large number of guests, especially from foreign countries, the city of Munich plans a choral and chamber music festival to be given during the months of July, August and September. The principal works to be given are Haydn's "Creation," Mozart's "Coronation Mass," Bach's "Magnificat and Actus tragicus," Pfitzner's new cantata "Von deutscher Seele," Beethoven's ninth symphony and some madrigals and folk songs by Brahms and others. At the chamber music concerts standard classical and a number of modern works especially by Munich composers are to be performed. A. N.

KORNGOLD-STRAUSS RUPTURE COMPLETE.

Vienna, June 4.—The more or less secret trouble over "Die Tote Stadt," which had been in existence for some months between Richard Strauss, in his capacity as director of the Staatsoper, and Erich Wolfgang Korngold, respectively, has now led to an open breach. The attack on Strauss published by the Neue Freie Presse (of which Korngold's father is the musical critic) charging the Staatsoper with undermining the success of Korngold's opera, resulted in an announcement from the Staatsoper to the composer that he would no longer be allowed to direct his work at the Staatsoper as "guest" conductor. Accordingly, all other conductors of the house being absent, Reichenberger was designated to conduct last week's performance of the opera, but in the course of the orchestral rehearsal decided that he was not sufficiently familiar with the score to conduct it on short notice. Korngold, who was present at the rehearsal, thereupon made a violent speech in which he requested the Philharmonic (Staatsoper) Orchestra to join his protest against the action of Richard Strauss and against the treatment accorded him by the management of the Staatsoper. The orchestra, however, very decidedly rejected Korngold's interference and the composer left the rehearsal in anger. This scene quickly became public and has been extensively discussed in press and public. P. B.

REVIVAL OF OLD SCOTTISH FOLKSONGS.

Edinburgh, June 7.—Interesting publications emanating from the Scottish publishing firm of Paterson Sons and Co., Ltd., are a "Festival" and "Border" series of real Scottish folksongs. The same firm is also issuing an edition of some ancient lute and cithern songs which for generations have lain hidden in the "Skene" MSS., now in the Advocates' Library, Edinburgh. W. S.

SCHWERIN MUSIC FESTIVAL REVIVED.

Schwerin (Mecklenburg), June 2.—A remarkable music festival has just been given here, which enlisted the active interest of the entire State of Mecklenburg. Its climax was a very finished performance of Pfitzner's romantic cantata, "Von Deutscher Seele," with a big chorus and fine soloists, including the contralto, Maria Olszewska. Han-

(Continued on page 37)

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NEEDS NO INTRODUCTION**

Leading Soprano from the former Imperial Opera of Moscow, Mme. Koshetz was acclaimed by press and public here last season when she sang as soloist with five orchestras, the Boston Symphony, Philadelphia, Cleveland, Detroit and Minneapolis, also in fourteen recitals, and in addition to her engagement with the Chicago Opera Company appeared as "guest" artist with the Russian Grand Opera Company in New York City only, singing leading roles in 18 operatic performances.

A vibrant, buoyant personality, this Russian soprano dominates the opera stage "by dint of singing and acting that throbs with emotional vitality and temperament," writes Max Smith in the New York American. And Ossip Gabrilowitsch telegraphed of her first appearance with the Detroit Symphony:

"The beautiful singing of Madame Koshetz completely captivated Detroit. Her success was enormous."



MME. NINA KOSHETZ

Recent Press Comments

Devs Taylor, New York World,
April 3, 1922—

"It is probably safe to call Nina Koshetz a great artist. In her recital of songs at the Town Hall yesterday afternoon she displayed the musical insight, the sense of artistic values, the power of projecting a mood until the listener feels rather than hears what she has to utter—in other words, the attributes that set apart a few singers in a generation.

"She shares a gift that distinguishes singers like Jeritz and Chaliapin; a certain quality—call it personality, stage presence, artistry—that compels belief."

Boston Transcript, March 4, 1922—

"Her voice has a full, vibrant quality with a 'personality' that mates well with it. Mme. Koshetz's singing of the 'Hopak' in 'Parasha's Reverie and Dance,' from Moussorgsky's 'The Fair of Sorotchinsky,' was vivid and exhilarating—veritable wine to the ears."

Buffalo Evening Times, February 2, 1922—

"What one remembers most in her singing is her very evident kinship with the music. It has become a part of her and she gives that sense of reality that one gets from a great actor. With unusual economy of emotion she is able to suggest much by an instinctive and subtle use of tone change."

Allgemeine Zeitung, May 2, 1920, Berlin—

"The conductor of this choir and the soul of the whole chorus is Mr. Alexander Koshetz, a true musician and a singularly gifted conductor. He uses no baton but conducts with his hands, and what expression he manages to put into them! The singers seem hypnotized by him, they look into his eyes and react to his every sign like a wonderful mechanism."

La Presse, Paris, January 16, 1921—

"Mr. Koshetz is an exceptional conductor. His fingers, arms, shoulders, his head and his legs mimic the music of which he seems possessed. He seems like an orchestra conductor who would play simultaneously, or by turns, on all his instruments in a miraculous manner. He plays on all the voices. He takes hold of them by a wide or small gesture, he awakens them, unchains them and makes them flexible; he rocks them to sleep, he makes them gush out, he makes them die. In that there is a sort of genius."

Le Rhone, Lyons, December 4, 1920—

"Mr. Koshetz obtained from his forty choristers such wonderful shadings that one seems at times to be listening to the suave accents of a string quartette or to the majestic sounds of an organ, the murmur of a forest or a mountain echo."



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MORNING POST
2/7/20

LONDON

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their sweetness
and naivete."

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do not attain."

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VOCAL ART

CINCINNATI COLLEGE OF MUSIC STUDENTS PRESENT OPERA ACTS

Albino Gorno Completes Fortieth Year as College of Music Faculty Member—Conservatory Summer Session Opens—Notes

CINCINNATI CONSERVATORY GRADUATES LARGE CLASS

Cincinnati, Ohio, June 16.—At Emery Auditorium, June 12, the College of Music presented a number of its advanced students from the opera department in a very delightful evening of grand opera. Acts from three well known, standard operas made up the program, which opened with the second act of "Samson and Delilah," the title roles being sung by Eulah Cornor and Fenton C. Pugh, with Richard Fluke as the High Priest of Dagon. The singing of the several participants was very satisfying. Particularly did Miss Cornor acquit herself creditably. The performance was also dramatically pleasing.

The next part of the program was the second act of "The Flying Dutchman," by Wagner. This opera has not been sung in Cincinnati in years, and the performance was well received. Those appearing in this were Margaret Van Horne, as Senta; Richard Fluke, as Daland; Robert J. Thuman, as the Dutchman; Verna Cook, as Mary, and Fenton C. Pugh as Erik. The "Spinning Chorus" was pleasingly rendered by a capable chorus of young singers. One of the striking numbers, the "Ballade," was sung with effect by Miss Van Horne; the others also made a fine impression.

The third act of Verdi's "Aida" was sung effectively, Elizabeth Durland Langhorst taking the role of Aida. The balance of the cast was made up by Verna Cook, George Mulhauser, George Segers and Richard Fluke. The scenic effects were admirable and the music was furnished by the College Student Orchestra, assisted by members of the Cincinnati Symphony Orchestra, under the direction of Albino Gorno. The stage direction was under John R. Froome, Jr., while the chorus that appeared in "The Flying Dutchman" was under the direction of Pryor Symons. It was in all respects a noteworthy program and a credit to the College of Music, showing that it is possible to render a high class operatic performance by student singers.

GORNO COMPLETES FORTIETH YEAR WITH C. OF M.

A novel event was celebrated at the College of Music during the month of June—the fortieth anniversary of Albino Gorno as a member of the faculty of that institution. During the above period Mr. Gorno has not been identified with any other musical college nor has he taught anywhere else. He came to this country from Italy in 1881, as pianist for Adelina Patti when she made her American concert debut. At that time he had just been graduated from the Milan Conservatory and was looked upon as a notable member of his class. When he came to Cincinnati with Mme. Patti he was requested by George Ward Nichols, who was then president of the College of Music, to join the teaching staff. He accepted the place with the idea of remaining one year. The one year has now increased to forty. Musicians taught by Mr. Gorno are located in all parts of the United States. Some years ago he appeared with success as a concert pianist, but about a quarter of a century ago he decided to devote all his time to teaching, never having appeared in public since. His last appearance as soloist was with the Cincinnati Symphony Orchestra, during its first season. He has done much to introduce some notable compositions to Cincinnati hearers, including the great B flat piano concerto of Tchaikowsky. For the past twenty years he has been dean of the faculty of the College of Music. He also directed the college chorus and orchestra, as well as the opera, for a number of years. Last year he gave up the two former positions, but still retains the operatic class direction. He has composed a number of fine works, and is looked upon as a teacher of marked ability.

CONSERVATORY SUMMER SESSION OPENS.

The regular summer session at the Cincinnati Conservatory of Music began on June 12, and many of the summer students, as well as the alumni, have arrived. Some of them were in time for the commencement week exercises. The Alumni Association held its fifty-fifth annual banquet at Phillips' on June 8, when 175 members were present to participate in the event. The election of officers was held on June 6, and reports read of the past year's work. In the latter the matter of the Clara Baur Memorial Scholarship Fund was given prominence. The Conservatory Orchestra, under the direction of Modeste Alloo,

rendered music for the occasion. Twenty-one graduates received diplomas as supervisors of public school music.

CINCINNATI CONSERVATORY GRADUATES LARGE CLASS.

The outstanding feature of the commencement exercises of the Cincinnati Conservatory, which on June 10 graduated the largest class in the history of the institution, was the conferring of the degree of Master of Music on George Arthur Leighton, composer and teacher, and on Harold Cecil Morris, composer and member of the faculty of the Musical Arts College of New York City. The degree of Bachelor of Music was received by Charles H. Gardner, of the State Normal School of Missouri; Ethel Glenn Hier, composer, of New York City, and John Thomas, director of the music department of St. Charles College, St. Charles, Mo. All those receiving degrees are former graduates of the conservatory.

This is the first time in the fifty-five years since the establishment of the school that degrees have been granted for



"Her voice is very beautiful, her musicianship excellent and her technical skill flawless. She won her audience completely."

The Minneapolis Journal said the above about May Peterson, soprano of the Metropolitan Opera Co.

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graduate work in music. In time the course will be extended to include work for a musical doctorate.

The commencement program included addresses by the Rev. Jesse Halsey, of the Second Presbyterian Church of Cincinnati, and Chalmers Clifton, conductor of the American Orchestral Association of New York City, who returned to the conservatory for his fifteenth commencement reunion.

The musical program was furnished by the conservatory orchestra, under the direction of Modeste Alloo. Meyerbeer's "Coronation March" and the overture from "Euryanthe," by Von Weber, were beautifully given. In the Tchaikowsky "Nature and Love" the soloists were Margaret Powell, Kathryn Reece and Emma Burkhardt Seebaum.

The following received diplomas from the various departments of the conservatory:

College diplomas—piano: Maud Katherine Donald (Hattiesburg, Miss.), Marguerite Faye Ferguson (Ironton, Ohio), Mary Margaret Fischer (Hamilton, Ohio), Lowell Jones (Williamsburg, Ky.), Isadore Cornelia Schweitzer (Sheffield, Pa.), Thome Brewett Williams (Modesto, Cal.) and Reita Edgars Wilson (La Belle, Mo.); vocal culture: Lydia Cleary (Cincinnati, Ohio), Lula Spragins Mastin (Huntsville, Ala.), Cora Margaret Millice (Mechanicsburg, Ohio), Anne McChord Polk (Sulphur Springs, Tex.), Kathryn Elizabeth Reece (Tallahassee, Fla.) and Agnes Trainor (Greenville, Ohio); violin: Mary Louise Gale (Evansville, Ind.), Hazel Jean Kirk (Oxford, Ohio), Lucie Neale Landen (Jackson, Miss.), Florence Gladys Lyon (Birmingham, Ala.), Eldon Christie Murray (New Philadelphia, Ohio) and Margaret Cynthia Prall (Berkeley, Cal.); elocution and dramatic art: Margaret Faye Ferguson (Ironton, Ohio) and Martha Elizabeth Baine (Irwin, Pa.).

Academic department—piano: Antoinette Frances Bahr (Cincinnati, Ohio), Mildred Constance Boggess (West Liberty, W. Va.), Margaret Valiant Brahan (Memphis, Tenn.), Mildred Amalia Bruck (Tyler, Tex.), Edith Jeannine Campbell (Frankfort, Ind.), Norma Hodson Carey (Leesburg, Ohio), Helen Louise Chernauek (Hutchinson, Minn.), Martha Kather Corley (Clarksville, Tex.),

Jesse Deane Crenshaw (Fort Worth, Tex.), Margaret Mary Karls (Cincinnati, Ohio), Mary Catherine Jones (Lima, Ohio), Mary King (Asheville, N. C.), Lyda Langford (Joliet, Ill.), Giovanna Carmela Maturro (Youngstown, Ohio), Grace Elizabeth Miller (Seymour, Ind.), Leah Morris (Jackson, Miss.), Sirrella Geneveve McClure (Henrysville, Ind.), Arlene Martha Page (Muncie, Ind.), Ruth Ann Schneider (Holdenville, Okla.), Bess Brown Telford (Richmond, Ky.) and Margaret Katherine Tobin (Bonham, Tex.); vocal culture: Rudolph August Willer (Middletown, Ohio) and Annie Laura Williams (Savannah, Tenn.); violin: Gladys Deborah Fried (Dover, Ohio) and Jennie Geller (Hopkinsville, Ky.); pipe organ: Margaret Eleanor Mehaffey (Lima, Ohio); department of theory: Stella Heinsheimer (Cincinnati); public school music: Anibel Atherton (Livermore, Ky.), Jesse May Beach (Talladega, Ala.), Dorothy Cotton Banner (Dundas, Ohio), Rebecca Marigold Berman (Elberton, Ga.), Jessie Ruth Brown (Elberton, Ga.), Imo Pauline Dorn (Marysville, Ohio), Margaret Dunham (Robinson, Ill.), Themia Grace Darkee (Chattanooga, Tenn.), Dorothy Todd Hughes (Bedford, Ind.), Mary Catherine Jones (Lima, Ohio), Lula Spragins Mastin (Huntsville, Ala.), Grace Elizabeth Miller (Seymour, Ind.), Cora Margaret Millice (Mechanicsburg, Ohio), Helen Catherine MacAuley (Bad Axe, Mich.), Louise Burton Owsley (Owensboro, Ky.), Anna May Payne (Portland, Conn.), Mary Elouise Siler (Owensboro, Ky.), Mary Burrier Simpson (Nicholasville, Ky.), Jessica Cecelia Steinle (Cincinnati, Ohio), Bess Brown Telford (Richmond, Ky.) and Mabel Todd (Ironton, Ohio).

Honorary degrees—Bachelor of music: Charles R. Gardner (Warrensburg, Mo.), Ethel Glenn Hier (Cincinnati, Ohio) and John Thomas; Master of music: George Arthur Leighton (Cincinnati, Ohio) and Harold Cecil Morris (San Antonio, Tex.).

NOTES.

Before long the Music Hall chart for the performances to be given by the Cincinnati branch of the United States Opera Club will be open to enable members to make their first reservations. This announcement has been made by Frank M. Peters, general chairman of the membership committee. The membership has reached 600. It is confidently believed that this will be increased to 1,000 before the opening of the chart. The interest shown by music clubs in this city is notable, and it seems that the success of the undertaking is assured.

Haig Gudenian, Armenian violinist, who has been a member of the faculty of the Cincinnati Conservatory of Music for several years, has resigned on account of his health. He was born in Constantinople of Armenian parentage, and has enjoyed an interesting career. For several years he was Court violinist at the Roumanian capital. He appeared in concert work in Europe and the Orient quite extensively. He has been a popular and much appreciated member of the Cincinnati Conservatory of Music faculty.

The piano pupils of Helen Abacherli gave a recital at the Norwood Library Hall on June 10, being assisted by expression pupils of Irene C. Udry.

Mrs. Edgar Stillman Kelley, the recently elected president of the Ohio Federation of Music Teachers and Music Clubs, was the honor guest at the annual luncheon of the Norwood Musical Club on June 13, at Phillips', Westwood. She spoke on "The Aims of the Federation of Music Clubs for the Coming Year."

Hazel McHenry Franklin, of the College of Music, presented her pupils in a piano recital in the Odeon on June 10. In the evening the pupils of Irene Carter gave a program there.

Mrs. Adam Pope gave a program of songs for the Blue Ridge Club, Warsaw, Ky., on June 9. Bessie Craig was the accompanist.

Edith P. Crosswhite was heard in recital on June 9 at the Carnegie Library Hall, Norwood. Morris Niehaus played the accompaniments.

The annual commencement of the Goldenburg School was held on June 9 in the auditorium of the Cincinnati Women's Club. The feature of the program was a one act musical play by Mrs. William Smith Goldenburg called "Vacation." The graduates were entertained by the alumni on June 10.

Augusta Litzendorf, a pupil of Lino Mattioli, of the College of Music, appeared in her graduation exercises in the Odeon on June 9. She was assisted by Louise Lee, violinist, from the class of Adolf Hahn.

Rose Bradley, pianist; Celeste Bradley, violinist, and Agnes Wagner, vocalist (the latter two being students of the College of Music), made a tour recently in Norton and Big Stone Gap, Va., where they appeared as soloists for the convention of the Kiwanis Club and the Virginia Coal Operators' Association. They were warmly received and made a fine impression on their audiences. Celeste Bradley is a pupil of Emil Heermann, and has shown unusual ability as a young violinist.

W. W.

Opera Engagements for Dobkin

Dmitry Dobkin, who created an excellent impression when he appeared as Radames in "Aida" at the Academy of Music in Brooklyn recently, has been engaged for three special opera performances in New York early in the fall. This artist is in demand for both opera and concert appearances.

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EURYTHMICS FOR THE BLIND

By Marion Kappes

The introduction of eurythmics into the curriculum of the New York Institute for the Education of the Blind was the result of the effort on the part of the director of music to introduce into the teaching of the younger children some of the more modern methods of presenting the elements of music. Consequently, the writer was appointed in 1920 to have charge of the music work for the younger pupils of the school.

The effort in the new line of study which has been undertaken is to enlarge the musical experience of the child. The beginners are now organized into classes thus: first year music and second year music, two sections for each, one for boys and one for girls. These classes meet twice a week for eurythmics and twice for elementary theory, including ear training, singing, notation, etc. Second year work includes class instruction in piano and in harmony. Simple folk songs are taught by rote to cultivate appreciation and to furnish material which can be used for analysis, for illustration of theoretical points in melody, rhythm, harmony and phrasing, and later for interpretation on the piano. Scale study is begun by singing through the circle of scales, placing each scale within the octave C—C. The children learn to locate the tonic and name the key on hearing a scale played in this way.

Although the introduction of ear training has been a highly valued feature of the new music work, the most important departure from the old régime has been the euryth-

mics. The greatest difficulty in the adaptation of the work to blind children has been, not the fact that they cannot see what they or others are doing, but that their entire bodies are handicapped, sometimes from the same cause which is responsible for their blindness, more often because, through their fear of collisions, they have acquired strained and unnatural habits of movement. And yet it is through eurythmics, better than through any other training which is provided, that these bad movements are unlearned.

The study of Eurythmics per se progresses very slowly. The majority of the children are of foreign parentage and do not grasp directions easily, many of them are retarded, and they have many inhibitions due to their feeling of physical inferiority. The difficulties of spacing and direction are not as great as might be imagined. After a few weeks' practice, a class of six or eight, some of whom have partial vision, will move in a circle as well as sighted children. Obviously, however, any variation in the working form of the class presents new difficulties. New movements are taught by a very careful description, by trial and correction, rather than by feeling the position of the teacher. Precision of movement is very difficult to cultivate because the children have no conception of the beauty of line or of uniformity. Since they can never compare their work with that of other pupils in the class, it is necessary for the teacher to constantly commend or criticize. Certain children are extremely self-conscious and afraid of making mistakes, but after a short time even the most timid begin to show the joy of moving independently and rhythmically. The physical study of rhythmical problems, phrasing and

nuance, which is developed in these classes, is applied to the study and interpretation of written music. Since the reading of music is, for a sightless person, necessarily a slow, painstaking process of following out isolated symbols, and then through sheer effort of mind reconstructing musical phrases from them, it is easy for the performance to be purely mechanical, even in the case of musically gifted persons. One of the most marked results, therefore, of the present training the children are receiving is their ability to comprehend phrases of music, with their rhythmical, melodic and harmonic significance. It is to be hoped that the freeing of the personality through eurythmics, and the cultivation of intelligent hearing and appreciation, will develop musicians among the blind who not only will express music as a living art, but whose very living will be influenced by the art which they express.

Kochanski and Rubinstein Due in October

Paul Kochanski, the noted Polish violinist now touring South America with Arthur Rubinstein, the Polish pianist, has been engaged to appear as soloist next season with the Cincinnati Symphony Orchestra, the Philadelphia Orchestra, the Detroit Symphony Orchestra and the New York Symphony Orchestra.

Both artists will arrive from Brazil in October, when Rubinstein will begin an American tour in the Middle West and Kochanski will commence the new season by appearances with the New York Symphony in Washington, Baltimore and Philadelphia.

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"The most glorious voice in America!"—*Detroit Evening Times*.

"The remarkable qualities of her voice no less than the flexible and comprehensive range of its interpretation won her audience at the outset."
—*Detroit Journal*.

"Mme. Margaret Matzenauer created a superb impression."—*Detroit Free Press*.

"Matzenauer towered in voice and artistry."—*Toledo Times*.

"Mme. Matzenauer holds undisputed the title of the greatest contralto today."—*Toledo Blade*.

"Matzenauer has the perfect contralto, rich, colorful, round, pure and flexible."—*Toledo News*.

"Mme. Matzenauer's marvelously rich voice was in its best estate, and her performance roused her hearers to stormy demonstrations of their delight in it."—*Cleveland Plain Dealer*.

"She possesses in almost unrivaled opulence the three gifts which must be combined in great singing. First, there is a glorious voice, every note pure gold, from top to bottom. Second, there are trained skill and taste to satisfy the most fastidious esthetic demands. Third, there is emotional power, always under control, but always flaming in her voice with authentic fire."—*St. Louis Post-Dispatch*.

"Gloriously she sang, Matzenauer, whose liquid voice is like the amber of deep pools. Tumultuous as the waters was that applause which brought Matzenauer back, four times, to an acknowledgment before the orchestra might continue."—*St. Louis Times*.

"She sang with wondrous voice, a voice blending every quality of consummate song—clarity, rotundity and power being displayed in equal measure."—*St. Louis Globe-Democrat*.

"Swaying her audience with a golden flow of melody such as is seldom heard, Mme. Margaret Matzenauer, prima donna of the Metropolitan Opera Company, gave a program which was nothing less than sensational."—*Dallas Morning News*.

"Margaret Matzenauer brought the A. Harris & Co. Concert Bureau season to a brilliant close Tuesday night at the Coliseum. Rachmaninoff approached in interest but did not achieve the ovation given this wonderful singer and actress. Even the St. Louis Symphony concert was not more appealing."—*Dallas Dispatch*.

"She is almost the only contralto who can hold a low tone, as a soprano does a high one, for the pleasure of her audience. Her low tones are as smooth and fine as her upper register and her remarkable breath control gave the one she held in La Forge's arrangement of a Mexican folk song incredible loveliness."—*Kansas City Star*.

"The variety of vocal nuances which she had at her command was amazing."—*Springfield Republic*.

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MUSICAL COURIER READERS

Eleanora de Cisneros Explains Meaning of Non-American

Gregorian Hotel, New York City,
June 22, 1922.

The Editor, Musical Courier:

Relative to your editorial of today, entitled "America and Bodanzky," you say the slogan of my speech before the N. Y. S. F. M. C. convention was "America for Americans," but you add "a great deal depends upon the definition of 'American.'" As to my own interpretation, I meant as I said: "That man or woman who is born here, whose interests are here, and who is not dreaming of the day when he or she can go to Europe and meet mother's or father's relatives."

As for the people who, after August 4, 1914, whether before or after we entered the war, became American citizens, it will always be a matter of doubt as to the reasons that impelled them to deny the country of their birth, and it is a great joke to many of us Americans who have associated with some of the foreign musicians of this ilk, to read of them getting out their "first papers," and that many of them had for years past the intention of joining our great Republic but that for one reason or another it had been put off. The humor of their patriotism was delicious. They were singing the "Star Spangled Banner" without an accent! Some of them even learned how to conduct the wonderful anthem! Who was the foreigner who refused to conduct it at an operatic performance given in a Broadway theater (not the Metropolitan) in which a number of our well-known singers were engaged, and upon which occasion Herbert Witherspoon showed his versatility by taking up the baton and leading on to enthusiastic success?

Strangely many of these camouflaged foreigners originally came over here as exponents of their national music and its style. Most had never left the confines of their own countries, and in ante-bellum days, they did not hesitate to brag about the superiority of everything to be found there, human and otherwise. Therefore it was laughable for us to read about their singing for the soldiers . . . the emotional account of their activities in canteen and Red Cross work . . . and the interesting pictures of themselves entwined in our red, white and blue colors. We even saw little children waving American flags!

In contrast, how wonderfully stood out the dignity of Fritz Kreisler! No one ever heard him deny his country! And no one during the war soothed more the sorrows of the unhappy, or showed us a bit of Heaven, than this great artist in the message he brought to our hearts by his superb art. Had he been permitted to play in the ruins of Rheims Cathedral before those who commanded the lives of mil-

lions, perhaps Peace would have descended on this old world sooner.

And Enrico Caruso! Did he ever need to become an American citizen to win our love and respect? His art seemed to increase and expand spiritually by the sufferings of his country. What consolation he gave us! Who asked what his sentiments were? We knew they were noble!

There was the very pathetic figure of a woman fainting on the stage of the Metropolitan Opera House when the word passed that we had entered the war. A foreign artist, Marguerite Ober, whom we must all respect. Because as the immortal poet Scott says:

Lives there a man with soul so dead,
Who never to himself hath said
"This is my own . . . my native land!"

(Signed) ELEANORA DE CISNEROS.

James Francis Cooke's Warning

June 21, 1922

The Editor, Musical Courier:

My attention has been called to the fact that a swindler is again abroad representing himself as my brother and also myself, victimizing any one from whom he may borrow small sums.

This man's features are slightly similar to Dr. Walter Damrosch, or rather Dr. Damrosch "gone to seed." He is a clever actor, speaks with a decided Bostonese accent, and some time ago victimized me by representing himself as a brother of Mrs. H. H. A. Beach. His game is to acquaint himself with the family details of some prominent musical person and talk very glibly about musical matters. His last victim was in Buffalo. He used my name in the past in New York and New England.

In order that no one may be imposed upon through his representations of being the editor of The Etude, permit me to say I have no brother, and I, fortunately, have never been placed in a position to borrow money in such a way. In justice to the musical public this caution seems necessary.

Thanking you for any publicity you may give this matter, I am

Very cordially,

(Signed) JAMES FRANCIS COOKE.

Morris Gest Bringing Alexei Archangelsky to New York

June 21, 1922.

The Editor, Musical Courier,

My Dear Sir:

I am in receipt of a cable from Moscow stating that the Soviet Government has released Alexei Archangelsky, the composer of Balieff's "Chauve-Souris," who has been associated with Mr. Balieff for the past eighteen years. We

have been trying to get him here for the past five months and have just succeeded in obtaining permission for his departure. He is now on his way here from Riga.

Mr. Archangelsky, as you know, has an international reputation as a composer of religious music for the Russian Church. In the last two years another phase of his musical talent has become widely known in western Europe and in this country, for he is the composer of the polka, "Katinka," which has justly been one of the most popular numbers in Balieff's repertory.

These greatly divergent aspects of Mr. Archangelsky's art are bound to make him a most interesting figure, not only to the rapidly expanding clientele of Balieff's "Chauve-Souris" but also to all music lovers in this country. For over eighteen years he has been the inseparable companion of Mr. Balieff, collaborating with the founder of the "Chauve-Souris" not only in musical but also in many other matters. For the last two years, since Mr. Balieff left Moscow, Mr. Archangelsky has overcome almost insuperable barriers in keeping open to the public the original Theater of Moscow. Suffering privation and hunger he has clung to his post, leaving it only at the urgent behest of Mr. Balieff. He should, therefore, be able to tell a most interesting, fascinating and human story of conditions among the artists of Moscow today.

On his arrival in New York, he will take up once more his post as musical adviser to the "Chauve-Souris."

Sincerely yours,

(Signed) MORRIS GEST.

Frances Foster Vacationing in Nova Scotia

Frances Foster, who recently brought to a close a most successful season at her New York studios, will spend the summer at Nova Scotia with her parents, Judge and Mrs. Foster. She will reopen her studios early in September. In addition to the amount of coaching that she was engaged in at her studios, Miss Foster did considerable accompanying in public. She has acted as accompanist at various musicales and for such artists as De Luca, Bori and Peralta.

Among the singers who have been working this season with Miss Foster are Rhea Massicotte, who is soloist at Harry Rowe Shelly's church in Brooklyn; Princess Watawaso; Clara Pasvolsky, who gives Russian songs in native costume; Augusta Lenska, of the Metropolitan Opera Company; Selma Segall, just engaged by the Metropolitan; Alene Ver Kerk, now singing in Germany, and Lillian Gresham, coloratura soprano, singing in opera.

Mattie Bingey Marries Bruce Graham Loomis

Mrs. Mattie Bell Bingey of Atlantic City, N. J., was married on June 15 to Bruce Graham Loomis of Newark, N. J. The bride and groom were attended by Nora Lucia Ritter, sister of the bride and a well known singer, and William Chester Boyer. Mrs. Bingey formerly was of Pittsburgh, where she had an excellent reputation as a vocal teacher. She was directress of the Ethelbert Nevins Glee Club and the Dormont Century Club. Last year she was vocal soloist at the First Presbyterian Church and British Israel Temple, Atlantic City.

NAMARA SCORES

On Tour with ST. LOUIS SYMPHONY

1922. APR. 10 A. M. 1 04.

Haensel & Jones,
Aeolian Hall, New York, N. Y.

Ganz and myself want to congratulate you upon the unusually brilliant success of Mme. Marguerite Namara during her tour with the St. Louis Symphony Orchestra the past few weeks, though singing six times each week. She was always in glorious voice, and by her musicianship, fine artistry and charming personality captivated every one of our audience and won the enthusiastic praise of all the critics. We are looking forward with keenest pleasure to her appearance with the orchestra at our regular symphony concerts in St. Louis next season.

ARTHUR J. GAINES, Manager St. Louis Symphony Orchestra

RECENT TRIUMPHS

"Miss Marguerite Namara, as soloist, made a brilliant success in her rendition of each number, and especially in the 'Jewel Song,' from Faust. She sang with wonderful artistry, and in the art of shading surpassed the fancies of the most critical."—*Monroe News-Star*, Monroe, La., April 6, 1922.

"Miss Namara by reason of her classic beauty and brilliancy of voice captured the audience last night."—*Memphis, Tenn., Commercial Appeal*, April 9, 1922.

"Miss Namara's remarkable voice, with the accompaniment of the orchestra, seemed peculiarly fitted to the color of the instrumental tones."—*Shreveport Times*, Shreveport, La., April 7, 1922.

"To say that Madame Marguerite Namara, soprano, was an outstanding feature of the exquisite program is saying too little. She has an excellent voice of great volume and resonance."—*Fort Worth Star-Telegram*, Fort Worth, Texas, March 29, 1922.

"The particular star of the St. Louis Symphony Orchestra is Marguerite Namara, who has a limpid and pure soprano voice of good range and even throughout. Her high notes are clear, true, and her enunciation good,

which particularly pleased those present last night."—*Clarion Ledger*, Jackson, Miss., April 8, 1922.

"Mme. Namara's voice is a full, rich soprano, and she sings with all the fervor, freshness and opulence of youth."—*Fort Worth Record*, March 29, 1922.

"Mme. Namara lived up to her heralded fame as a singer, and when she concluded her first aria from Verdi the audience realized that she possesses the richest lyric voice that has been heard in Austin during the past five years."—*The Austin Statesman*, March 30, 1922.

"Immediately winning her audience by her beauty, she impressed them with the luscious quality and warm beauty of the exceedingly flexible voice she possesses and the distinguished art that molds it into a perfect instrument."—*The New Orleans States*, New Orleans, La., April 3, 1922.

"Mme. Namara's trill is lovely in its purity, her roulades are clean and smooth, her intonation is absolutely faultless. At the evening concert she sang the 'Ah fors e lui' aria from 'La Traviata,' and, as encore Mr. Ganz's impressive song, 'A Memory.' Mme. Namara's success was unequivocal."—*The New Orleans Item*, April 3, 1922.

most cordially."—*Pitts Sanborn, Evening Globe*, February 25, 1922.

"Miss Namara at once got the pleased attention of the audience and held it by the charm of personality, good singing and realistic acting."—*Henry T. Finck, New York Post*, February 25, 1922.

"Vocally the soprano was a surprise. Her voice has acquired greater power and her tones were clear and imbued with warmth."—*Frank Warren, The Evening World*, February 25, 1922.



NAMARA AS THAIS With Chicago Opera Company

"Marguerite Namara sang 'Thais' for the first time here last night at the Manhattan Opera House. There were creditable features in her performance in the direction of her singing."—*New York Tribune*, February 25, 1922.

"She emerged in the boudoir scene as an actress of much adroitness and personal charm, singing with taste."—*Richard Aldrich, New York Times*, February 25, 1922.

"Lithe and graceful in her movements, with something of Mary Garden's feline swing in her stride, she made a

pleasing figure. Her performance surpassed expectations."—*Max Smith, New York American*, February 25, 1922.

"Mme. Namara worked quickly and strongly, sang better than modern Thais have been used to singing, showed a lot of good looks and cheered and was cheered by a friendly audience."—*Gilbert Gabriel, New York Sun*, February 25, 1922.

"Arrayed most artistically, Mme. Namara was a sight to feast one's eyes upon, and she was in good voice and sang remarkably well. The large audience applauded

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NEW YORK

UKRAINIAN NATIONAL CHORUS IS COMING TO THIS COUNTRY

Organization Is Composed of Forty Singers Under Direction of Alexander Koschetz

A "company of bards" is coming to America this autumn to reveal the musical culture of its country. It is the Ukrainian National Chorus which Max Rabinoff will introduce to the western world. So extravagant have been the laudations all over Europe of this unique "singing orchestra," as it has been called, that it reads like a fairy tale. The reviews from Paris, London, Vienna and Berlin awaken a fresh imagination and carry one far afield from the usual appreciation of choral singing.

Mr. Rabinoff, in bringing this remarkable chorus to America for the season of 1922-1923, expresses the same conviction in artistic values that he demonstrated when introducing to this country first the famous Balalaika Orchestra and later The Pavlova Ballet Russe.

"The Ukrainian National Chorus will, I believe," Mr. Rabinoff says, "be as important to the art of America as was the Pavlova Ballet. The Balalaika Orchestra, Pavlova and the Ballet Russe are all surpassed by the chorus." Accounts from all Europe of the triumphal tour of this "phenomenal" chorus suggest something radical and new in choral singing. So one needs to know what it represents—in art as well as in historical significance. What is it then?

A "HUMAN ORCHESTRA."

The Ukrainian National Chorus is a group of forty singers, men and women, under the direction of a master-conductor, Alexander Koschetz. The members sing entirely "a capella."

"Imagine a chorus," writes Lucien Mainssieux in Le Crapouillot, Paris, "imagine a chorus of which the last soprano and the last bass sing like an instrument and who have the style of a Joachim inborn in them, where every singer blindly obeys the almost imperceptible indication of the conductor—all this in the most impressionable mobility. There is a tenor which tears itself away from the others and hovers like an archangel over this chorus singing with closed mouth like some exalted adoration in ecstasy. Then the bass voice, terrific and triumphant, which dominates the frightened and prostrate crowds before the seat of Judgment. A powerful breath. Women's voices of unheard-of purity, more like children's voices. . . . One thing only can one say, that is, that heaven has been opened to us and we partook of the delectabilities of the angels. And these are mostly folk songs executed by singers who come from the people. . . ."

MUSIC AND A PEOPLE.

This music is from the very roots of a people. The Ukrainians are peculiarly a singing people. In Russia they always have some singing regiments, and these singing soldiers are chosen from the Ukraine. These people have an hereditary musical taste, with voices that are beautiful, precise, and capable of the most delicate nuances, the most capricious rhythms. They sing hymns and canticles, which in part remind one of Western hymns, but with a special coloring that evokes the ikons of Western Europe. There are Christmas carols (Koliaky) used for serenading beneath windows on Christmas eve and also on New Year's eve.

The spring songs (Vesnianky) are combined in song-suites, and they have a combination of pagan and Christian in them. Then there are the hosts of folk songs, revealing customs, heroism and humor. Their hymns are much in the form of our oratorio or sacred cantata, with the accompaniment, when needed, given by the voices themselves.

KOSCHETZ, CONDUCTOR.

"Alexander Koschetz stands up before his organ," says the Berlin Vossische Zeitung of this leader of a human orchestra,—"a soft flute gives the tone and then he lays his hands on the keys, it is just like that. It is quite a joy to see how the conductor plays upon this instrument. He is a great actor. He does not go in for grand art, like so many conductors, he spares his means and conveys the most poignant impressions. He does not beat the measures, but he beats the shadings—with his arms, fingers and his whole body."

In Brussels the chorus was recalled again and again and three extra choruses were given. "The audience became frenzied," the papers said.

From Paris comes word that "The Ukrainian Chorus has completely subjugated the Parisians," while another French paper writes, "No French or foreign musicians have ever presented to us anything like this before."

Mr. Rabinoff is also bringing, for a separate part of the program, eminent soloists from the opera in Russia, who will give an art program of opera arias and Russian classics from many composers new to America. The season opens at Carnegie Hall, New York, on October 5.

Matzenauer Poses for Film

One of the unusually successful recent appearances of Margaret Matzenauer was on June 6, when she set a precedent by giving a program before a business convention—The National Association of Credit Men—at the Claypool Hotel, Indianapolis, Ind. The audience was made up of men and women gathered together for business purposes with intermissions of music and entertainment.

Mme. Matzenauer gave the closing concert of the Nodaway County Music Week at the State Teachers' College, Maryville, Mo., and the following day she posed for several pictures for the Nodaway County agricultural film.

Sykora with Culbertsons

B. Sykora, well-known cellist, who has been making his headquarters at Cicero, Ill., has signed a contract to appear under the management of Harry and Arthur Culbertson next season. Mr. Sykora will be remembered as having made a most successful debut in New York several years ago, after which he toured the Orient with the same success that he had earned there on previous tours.

Bloomfield-Zeiser Sails for Europe

Mr. and Mrs. Sigmund Zeiser (Fannie Bloomfield-Zeiser), and their two sons, Paul Bloomfield Zeiser, musical

editor of the Chicago Herald Examiner, and Ernest Bloomfield Zeiser, instructor in mathematics at the University of Chicago, who has just received his Ph. D., sailed from New York for Europe on the French Line steamer "Lafayette," on June 24, to be gone a year or more.

What Arthur Kraft Is Doing

A list of the engagements filled by that excellent tenor, Arthur Kraft, during the month of April is appended herewith: April 2, Dubois' "Seven Last Words," Evanston (Ill.); 3, recital, Marion (Ind.); 4, "Stabat Mater," Janesville (Wis.); 5, "Messiah," Swedish Choral Society, Orchestra Hall, Chicago; 6, soloist, Commonwealth Edison Orchestra, Orchestra Hall, Chicago; 10, Englewood Women's Club, Chicago; 12, soloist, Armour Glee Club, Kimball Hall, Chicago; 14, soloist, Buena Memorial Church, Chicago; 16, soloist, Illinois Athletic Club, Chicago; 17, program, Sandusky (Ohio); 18, Mount Olivet Benefit, Chicago; 20, recital, Lansing (Mich.); 21, "Rose Maiden," Benton Harbor (Mich.); 23, concert, Rockford (Ill.); 24, joint recital, Davenport (Iowa); 25, joint recital, Muscatine (Iowa); 27, "The New Earth," and "Tales of Old Japan," Decatur (Ill.); St. Louis Symphony Orchestra; 28, joint program, Decatur (Ill.); 29, "Hiawatha's Departure" and "Wedding Feast," Champaign (Ill.); University Chorus, St. Louis Orchestra; 30, Wave-land Avenue Church soloist.

Mr. Kraft was engaged by the St. Louis Orchestra management to fill their oratorio engagements on its festival

tour, the press proclaiming Mr. Kraft one of the best tenors before the public today. As an oratorio singer or recitalist he has never failed to please those who engage him, which is evidenced by his return engagements. Mr. Kraft leaves Chicago for New York shortly after the first of September to take up his duties as tenor soloist at St. Bartholomew's Church. He will also be associated with Frank LaForge in the LaForge-Berumen studios. In leaving Chicago Mr. Kraft has the good will of his fellow artists, and, as was remarked by one, "a man that has the friends that Kraft has and their good will could never help being a success." This coming season has a bright outlook as many engagements have already been booked from the new territory that he is invading. Mr. Kraft will spend most of his summer vacation in the Northern Michigan woods, at his brother's summer home at Frankfort, Mich.

Denishawn Dancers Booked for Chicago

Two performances will be given by Ruth St. Denis, Ted Shawn and the Denishawn Dancers in Chicago, on October 23 and 24. Another engagement, which has recently been booked for this company by its manager, Daniel Mayer, is at Winthrop College, Rock Hill, S. C.

Erna Rubinstein for Rochester and Syracuse

Erna Rubinstein has just been engaged by the Tuesday Musicale of Rochester, N. Y., for next season, and has also been booked for a recital in Syracuse, N. Y.

"Josef Lhévinne is, I believe, the greatest living master of the piano-forte, and his performance on this occasion confirmed that impression. His command of the keyboard is so transcendent, and he has found a way of reducing the sense of all physical effort to such a minimum, that his digital dexterity, quite apart from its emotional message, stands out a thing of beauty."
(Max Smith in N. Y. American)



Mr. Lhévinne has been engaged as soloist with the New York Philharmonic for next season.

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GOTHAM GOSSIP

ERNEST CARTER'S "WHITE BIRD."

Ernest Carter's opera, "The White Bird," which was privately produced at Carnegie Chamber Music Hall a fortnight ago with such success, with the quartet of the Fifth Avenue Presbyterian Church (Hubbard, Van der Veer, Crooks and Patton, a model selection of A-1 singers), may be brought out early next season. This will gratify the many who heard and admired the fluent melodiousness and skillful treatment of voices in the Carter work.

TWO FOERSTERS TO EUROPE.

Elsa Foerster, soprano, and her brother, William Foerster, Jr., pianist and violinist, children of William Foerster, of Woodridge, N. J., the well known clarinetist, formerly with Seidl, Thomas and other eminent conductors, left for Germany June 1. They have been invited by Mr. and Mrs. Eugene Boegner (former opera concertmaster) to stay with them in Berlin; he is godfather of Elsa, and Xaver Scharwenka similarly of William.

EMMA A. DAMBMANN AT SHELTER HARBOR.

President Emma A. Dambmann, of the Southland Singers, is occupying her cottage at "Musicolony," Shelter Harbor, R. I., following the most strenuous and successful season she has had. Her many private vocal pupils, besides the activities of the Southland Singers, occupied her constant attention all season.

MARION K. JAYNE'S PLANS.

Marion K. Jayne, contralto, related to Flora E. Locke, of Buffalo, some time ago visited New York and was heard by Mme. Ziegler and Mr. Klibansky, who said fine things of her natural voice. The young lady is in Michigan and planning now to go to an eminent New York teacher sojourning there. With her fine voice and pleasing personality she is sure to attain high standing.

ST. JOHN'S CHOIR OF BAYONNE.

June 16, a social evening, arranged by J. H. B. Dingle for the choir and acolytes of St. John's, Bayonne, N. J., marked the close of the regular rehearsals until September. Besides the chorus singing, a number of solos were given by members of the choir, Frances Eddy, organist, being at the piano, making the evening very enjoyable.

After refreshments had been served, the rector, Rev. Dr. Robert Lau, expressed his appreciation of the work done and the good attendance during the past year.

George Mettam, a spokesman for the choir, presented John Wallace, who is leaving Bayonne, with a handsome gift. Mr. Wallace will be much missed at St. John's, as he is highly esteemed both for his excellent voice and agreeable personality.

ALBERTUS SHELLEY HIESTER IN CALIFORNIA.

Albertus Shelley Hiester, the violinist, who was very active during his professional career in New York, later transferred his work to San Marcos, Tex. A card received

from him notes that he is with the Ben Hur Shrine Band of Austin, Tex., playing first cornet in its first tour through California. Following visits to San Francisco, Los Angeles, etc., they go to the Grand Canyon, El Paso, Mexico City, Austin and San Marcos.

ADELE LUIS RANKIN PUPILS IN RECITAL.

Pupils of Adele Luis Rankin were heard in a delightful song recital at the Hotel McAlpin (Colonial Room), Friday evening, June 16, with Constance Karla, violinist, and Harold Waters, accompanist, assisting. The following pupils participated: Ernest Quigley, Gina Harris, William Joyce, Marjorie Diederich, Florence Rubowitz, Lillie Kraus, Robert Lawrence, Grace Bergen, Charlotte Kramer, Ethel Bergen, Lucy Cooper, Beatrice Hendrickson, Olive Glynn, Dorothy Brown, Misses Wilkenson, Ehrhardt, Diederich, Schroeder, Connor, Stein and Bergen (in Beethoven's "Minuet"); Lambert Tournier, Elsie Ehrhardt, Wallace Radcliff, Elsie Kruser, Elsie Baird, and Thomas Joyce. The last four named are semi-professional students. Mr. Radcliffe revealed a pleasing, smooth tenor voice in "M'Appari" (Flotow). A voice of sympathetic quality was that of Miss Kruse, who sang Ronald's "Prelude." Elsie Baird's bright, clear voice took the coloratura passages of the "Ah, fors e lui" aria from "Traviata" admirably. In "St. Lawrence Water" (Branscombe) and the prologue from "Pagliacci," Thomas Joyce displayed a rich, resonant baritone, and sang with excellent style. Dorothy Brown deserves special comment. This young girl, whose voice is of even, clear quality, sings naturally and easily, with spontaneity and splendid rhythm, and with an evident enjoyment. She was heard in "Il Bacio" (Arditi) and the "Vissi d'Arte" aria from "Tosca." Robert Lawrence showed in his selections a naturally beautiful baritone voice, well placed. Beatrice Hendrickson gave a scene from "Thais," disclosing excellent dramatic ability. The splendid diction of all the pupils was noticeable. The program closed with an ensemble number, the "Street Song" from "Naughty Marietta."

Miss Karla's numbers—"Poem" by Fibich, "Rondino" by Beethoven-Kreisler, and "Serenade Espagnole" by Chaminade-Kreisler—were much appreciated for beauty of tone and interpretation.

Among the American composers noted on the program were Kramer, O'Hara, Spross, Warford, Woodman and Branscombe. Dancing occupied the remainder of the evening.

Dr. Kinkeldey Returns

Dr. Kinkeldey, head of the Music Reference Department of the New York Public Library, who has been abroad for a number of months, was expected to arrive in this city this week, as he intended sailing from Trieste on the S. S. Argentine about June 10. The steamer was to have stopped en route at Patras, Greece and Algiers.

Marie Novello to Play in Toledo

Contracts have just been signed for an appearance of Marie Novello, the Welsh pianist, in Toledo, Ohio, for a concert at the Coliseum there on November 10.

ONE MILLION—ONE DOLLAR CAMPAIGN

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Checks of \$1 or more may be mailed to Mrs. Louis E. Yager, treasurer-director, at National Campaign Headquarters, 300 Forest Avenue, Oak Park, Ill.

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Amount received to date, subscription books... \$447

New subscriptions reported:

Lucie Lenox	.....	\$1
Mrs. G. B. Van Norman	.....	1
Mrs. Alex. Riets	.....	1
Mrs. Frederic Ullman	.....	1
Ambrose Cramer	.....	1
Mrs. Ambrose Cramer	.....	1
Mrs. Archibald MacLeish	.....	1
Mrs. J. G. Coleman	.....	1
Mrs. Samuel W. Earle	.....	1
Margaret M. Williamson	.....	1

\$10

Mattie D. Willis Teaching in New York

On June 22 Mattie D. Willis began her five weeks' normal class in the Dunning System at her Carnegie Hall studios in New York. Mrs. Willis is from Waco, Tex., and was exceedingly successful in her work there during the past season, both in private teaching and in her Dunning normal classes. She sails for England the latter part of July and will return to New York in the early fall, where she will teach throughout the 1922-23 season.

May Korb to Give New York Recital

May Korb, a pupil of Mme. Sembrich who has done a great deal of concert work outside of New York, but who has not joined the debutante recitalists of that city, will give her first recital in the metropolis early in the fall.



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PHONE 9828 MURRAY HILL

Kathrine Murdoch "Stirred the Audience"

Kathrine Murdoch has been winning much success this last season, especially in the South, as the following excerpts would indicate:



KATHRINE MURDOCH, in St. Petersburg, Fla., among the beautiful palms and flowers.

Kathrine Murdoch, the new soprano soloist, was greeted with a ready welcome. Especially noticeable was the attention which the huge audience gave to Miss Murdoch. Because of the lack of seats the audience was constantly shifting from one point to another, but during her numbers there was scarcely a movement. At the close of her first number this silence was broken with applause that proved she had won instant favor. Her voice is wonderfully well adapted to outdoor singing and her tones are clear and bell-like in their perfection. She was called back for several encores and only the warning of time prevented further numbers to satisfy the crowd which seemed insatiable.—St. Petersburg Times, January 10, 1922.

Kathrine Murdoch, soprano, stirred the audience with her singing. Her voice has an unusual range and could be heard distinctly in all parts of the park. The finest tribute a singer can receive was accorded to Miss Murdoch by her audience who maintained a silence as soon as the first, clear notes rang out, and concluded with a peal of applause. Miss Murdoch responded with an encore which proved equally as popular as her first selection.—The Evening Independent, January 9, 1922.

Sears Conducts Ascension Day Service

The service at St. James' on Ascension Day, May 25, was one of the most important musical events in Philadelphia church circles this season. A striving after high ideals, faithful work and careful training made possible a beautiful presentation of Dvorak's intricate and lovely Mass in D. The choir of St. James, numbering forty-six men and boys, was accompanied by an orchestra of forty players from the Philadelphia Orchestra, and was conducted by S. Wesley Sears, organist and choirmaster of the church.

The andante movement from Schubert's "Unfinished" symphony was beautifully rendered as a prelude to the service.

The choir of St. James' is known for the spirit of reverent devotion displayed in its singing, and the great crowd filling the church on this occasion was particularly impressed. The many difficulties of the work were easily surmounted, and the Kyrie and the Credo climaxes were strongly marked. The violins and soprano voices did some splendid work in the exquisite Kyrie. The Credo, antiphonal in character (divided between the altos and full choir) was excellently rendered.

The Sanctus, Benedictus and Agnus Dei were all given with fine, musicianly feeling and spiritual understanding. The triumphant strains of the Gloria in Excelsis was a decided contrast to the foregoing, and the Mass ended with a glorious climax.

The offertorium, Gounod's "Unfold, Ye Portals," and the recessional hymn, "Crown Him With Many Crowns," were performed with precision of attack, dignity and grandeur. Meyerbeer's brilliant "Coronation March" closed the service.

The choir deserves praise for its artistic singing, its fine balance of tone and distinct enunciation, and reflects much credit on the excellent and thorough training of Mr. Sears.

United States Grand Opera Clubs' Plan Progressing

Delegates from the United States Grand Opera Clubs of Cleveland, Detroit, Cincinnati and Pittsburgh decided, at a recent meeting in the Hotel Statler, Cleveland, that the four cities be pooled for the promotion of high class grand opera, under the direction of Andreas Dippel, and that during the season of 1922-23 the mid-western division be opened. The aim of the United States Grand Opera Club is to create in each of the cities a following of 1,000 music lovers, the membership entitling them to a twenty per cent. reduction on season tickets and first choice for location before the seat sale opens to the public. Pittsburgh and Cincinnati have already passed one-half of their quota and Detroit has formed its own organization.

Entertainment for Teachers on Way to Chicago

Herbert Witherspoon, Leopold Auer, Oscar Saenger, Percy Rector Stephens and Florence Hinkle were scheduled to arrive in Chicago last Sunday in time for the Summer Master School which opened yesterday. As they all travelled on the same train, Carl D. Kinsey, vice-president and manager of the Chicago Musical College, arranged with the Pullman Company to have a male quartet of Pullman porters to entertain them on the way to Chicago. This is said to be one of the new features of the Pullman service, and it just happened that the man now in charge of the musical part of the Pullman Company throughout the United States is an old pupil of the college and last summer studied with Mr. Saenger.

Krey Resigns as President of Philomela

Owing to her professional work and a very busy season ahead of her for 1922-23 it has been necessary for Daisy Krey, the contralto, to resign as president of the Philomela Glee Club of Brooklyn, which office she has held for nine years. She has seen this society grow from a small local club, under the direction of Mme. Henrichson, to a large far-reaching organization, under the direction of Etta Hamilton Morris.

Clara Novello Davies Sails

Clara Novello Davies, accompanied by several artist-pupils including Laurence Leonard and Helen Groody, sailed on Thursday, June 22, on the Scythia, for Liverpool. Mme. Davies and Mr. Leonard will appear in concerts

in England and Wales. Mme. Davies will reopen her New York studios about September 15.

Brard to Return

Magdeleine Brard, the French pianist who had such a successful concert tour in this country three years ago, is returning late in October for her second tour. One of her early appearances will be in Cleveland, Ohio, where she will give a joint recital with Reinald Werrenrath. This is a special concert arranged during the time of the State Teachers' Convention in Cleveland. This will be followed by an appearance as soloist with the Cincinnati Symphony Orchestra in Columbus, Ohio, under the auspices of the Women's Music Club, and by a recital in Fremont, Ohio, under the auspices of the Matinee Musical Club.

Harriet Van Emden Re-engaged for Scheveningen

Word has just been received that Harriet Van Emden's appearance at the Kurhaus in Scheveningen, Holland, on June 21, was so successful that she was immediately re-engaged for a return appearance in August.

Young Serb Tenor Arrives

Muk De Jari, a young tenor from Zagreb, Serbia, who has been singing in light opera in London and who has also

sung before the Queen Mother Alexandria, Queen Mary and Princess Maud at the home of the Duke and Duchess of Somerset, arrived in New York on the Saxonia on June 26. He is said to be a pupil of Jean de Reszke.

Esther Dale to Marry

Arthur J. Beckhardt, a writer, and Esther E. Dale, a singer well known in New York circles, obtained a license to marry on June 26. The wedding will take place at the Hotel McAlpin on July 4.

Bruno Walter to Be Guest Conductor with New York Symphony Orchestra

A cablegram sent by Walter Damrosch to the Symphony Society of New York states that he has made arrangements with Bruno Walter to appear as guest conductor at three concerts in New York in February—two in Carnegie Hall and one in Aeolian Hall.

Two Concerts for Henry F. Seibert

The choir of Trinity Lutheran Church of Reading, Henry F. Seibert, organist and choirmaster, gave an interesting program at Galen Hall, Wernersville, Pa., on June 17. Mr. Seibert was heard in an organ recital at St. Luke's Lutheran Church, Reading, on the evening of June 14.

AT THE TOP

Emma Roberts

Mezzo-Contralto



Her voice retains its individuality and its uncommon beauty. It is especially opulent and captivating in the upper middle range, where it has no superior among those of the distinguished singers of this country. Her technic is so sound and so finished that it will always command the admiration of connoisseurs. Her adaptability in the matter of languages is one of her valuable assets. She possesses in an unusual degree ability to weld her musical delivery and her text into an organic whole. Added to this is a nice differentiation of styles which gives her delivery of every song a well-defined individuality.

(W. J. Henderson in the
the New York Herald)

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The MUSICAL COURIER's cable address has been changed from Pegujar to MUSICURRIER.

A cable report from Berlin states that Leo Schutzendorf, who is said to have signed with the Metropolitan Opera Company, fainted during a performance of "Bluebeard" at the National Opera, and fell into an open grave on the stage. He is seriously ill, a complete paralysis having followed as a result of the fall.

According to a transfer tax State appraisal of the property of the late Maud Powell which was filed in the Surrogate's Court on June 22, the violinist left a net estate of a little over \$10,000. Under her will, executed on November 5, 1919, this passes over to her husband, H. Godfrey Turner, who is also the executor.

A special cable from London says that Clarence Whitehill, baritone of the Metropolitan Opera Company, sang at the American Embassy before King George and Queen Mary on Saturday evening, June 24. After his singing Mr. Whitehill was presented to their Majesties, who complimented him upon his work. Mr. Whitehill will sail for America on July 1 on the Berengaria.

On another page of this week's issue of the MUSICAL COURIER appears an announcement to the effect that Morris Gest is bringing Alexei Archangel-sky, composer of Balieff's "Chauve Souris," to America. Mr. Archangel-sky, who was recently released by the Soviet Government in Moscow, has been associated with Balieff for eighteen years and is now on his way to this country from Riga.

Following a conference recently between Philip Berolzheimer, city chamberlain, and a number of representatives of art societies and civic organizations, Mr. Berolzheimer announced that he is receiving offers of assistance from all sides in establishing a great music, art and educational center as part of the Peace Memorial to be erected on Fifty-ninth street. It is said that Felix M. Warburg, of Kuhn, Loeb & Company, has become one of the most interested participants. Mr. Berolzheimer hopes that Mr. Warburg will be able to interest James Loeb, formerly a partner in Kuhn, Loeb & Company, who is now residing in Switzerland in the art center. The Guilman Organ School, Dr. William C. Carl, director, has applied to Mayor Hylan to be permitted to join the Peace Memorial Conservatory of Music. In commenting upon the

action of the school, Mr. Berolzheimer said: "The application of this school for admission to the institute is an evidence of the interest that is being taken by the musical fraternity in that enterprise. Additional features of the Memorial Institute plan call for an auditorium seating 4,000, and two small halls for chamber music, seating 800 to 1,200. In the several auditoriums organs will be installed."

Richard Strauss, according to word from Prague, is just completing a new light opera entitled "The Intermezzo." It is reported that the piece is an entirely new style of opera and will require a band of fifty-five pieces, while the text is based upon personal adventures of the composer.

It is said that police band music, some of it dating back twenty years and impossible to replace and valued at between \$5,000 and \$10,000, was almost completely destroyed on the night of June 20 by a fire in the drill hall of the Seventh Regiment Armory, this city. The music included a number of the old Harrigan and Hart hits. In addition, musical instruments and a number of gold and silver loving cups were either destroyed or melted by the heat. The cause of the fire is still unknown.

Philip Berolzheimer, Chamberlain of the City of New York, owing to numerous requests that something be done to prevent the many men and women who are misrepresenting themselves as music teachers for the cultivation of the voice, etc., from conducting their illegitimate business, has proposed to Acting Corporation Counsel Hon. George P. Nicholson, that all music teachers be licensed. Such a movement would mean that all teachers would have to pass an examination before a committee appointed by the Mayor and the Commissioner of Licenses. Mr. Nicholson, however, replied to Mr. Berolzheimer, that State legislation would be required, in which case nothing could be done until next year. Mr. Berolzheimer hopes by that time to be in a position to tell, after an investigation by the Police Department, whether or not there are sufficient frauds in that line of business to warrant such legislation.

PATRIOTISM

When people get patriotic in art they do utter some strange sounds. There are some such in the little article that follows. It is quoted from the Musical Mirror (London) and we quote the whole of it because it is so very, very awful. Chopin learns how to write music from an Englishman! And the British composers are superior to Brahms, Liszt and Debussy! And . . . But why continue? We are Anglo-Saxon ourselves but we are certainly not proud (musically) of the Anglo part of it, and have wondered what became of the musical talent of the Saxons when they moved to England.

How many of the pianist readers of this magazine, I wonder, realize that their particular branch of the art of music is the one most essentially British, both in conception and development?

When musicians first began to wrestle with the problem of writing in a style suited to a keyboard and ten fingers (instead of voices or viols) did not Hugh Ashton, an Englishman, lead the way?

By the time of Elizabeth, the capabilities of the keyboard were thoroughly explored, and we find such masters as Giles Farnaby and William Byrd writing for their delicate harpsichords with far more insight than Brahms, for instance, with his orchestral thunderings on the piano. Clear cut, delicate charm was the chief characteristic of the sixteenth century British composer, and the legacy has been handed on through Purcell, Arne, Field, and Sterndale Bennett to our own contemporaries—Bax, Ireland, Gerrard Williams and the rest. Clarity rather than sonority; light rather than heavy touch; capability for rapid, brilliant (not necessarily noisy) passage work—all these are the attributes of the keyboard, whether virginals, harpsichord, or piano.

It would indeed be difficult to find music which more perfectly answers to these requirements than that of Purcell. His eight suites, the noble toccata in A major, and the numerous short pieces retain their charm and grace to this day, even on the more sonorous piano.

His compositions influenced all writers for the keyboard, from the Bachs and Scarlatti even to Mozart, but with Mozart died the characteristic piano idiom. Beethoven wrote for the piano, but not pianistically, and Schubert, Weber, and the rest followed his methods.

It remained for a Briton, the Irishman, John Field (of whom Chopin was merely the careful, almost slavish, imitator) to restore the piano to its rightful position as a highly poetic and individual instrument, rather than a monochrome substitute for an orchestra. Those lovely eighteen nocturnes of his have influenced—not only Chopin, and through Chopin, Scriabin, but every composer of today who tries to write pianistically for the piano.

Take their scintillating, melting, poetic color—is not this the stuff that Bax is made of? Or, the florid, chromatic passages, like washes of iridescent coloring, which Chopin loved and perfected in his own work—you will find the influences of these in the "Pot-Pourri" of Gerrard Williams, or the even more cool and clear sonority of Ireland's "Island Spell"—two of the most beautiful modern works written for the piano.

Liszt often, even Chopin and Debussy occasionally, wrote

HIGGINS

Higgins refuses to change her name to satisfy the French propagandists! Good girl, Higgins! Keep it up, Higgins! Bravo, Higgins!

We are proud of you, Higgins! Higgins ought to be a name good enough to satisfy anybody. It is a good American name, anyway, and if the French think the owner of it is good enough to be a member of their propagandistic itinerant opera company they ought, at least, to have the courtesy to give credit to the land of the Higginses and not wish to hide the owner of this mellifluous appendage behind a French alias.

According to telegraphic reports, Higgins did permit the final "s" to be removed. But in what manner is Higgin more Gallic than Higgins?

Mystery!

And how, pray, do the French, who make no concessions to foreign diction, pronounce this Celtic patronymic? "Eegan" with a nasal ultimate?

Well, it would be difficult to say. And, after all, what difference could it make how it was pronounced? It could not, by any stretch of imagination, be French.

And yet, it appears (if this story is to be credited) that France was so short of singers of the Higgins calibre that the official operatic propagandists had to borrow an American voice to prove to the Alsations the right to a place in the sun of French art.

Well, well! That, indeed, is strange! Of course we know that America has the best voices in the world, even the Irish ones, but that France should acknowledge it — — —!

Were Higgins permitted to sing, and advertised as an American, we would or might suppose that the foreign office was toadying to American pride and wanted another loan or had in mind to influence our tariff bill.

But this is not the case. They deny her Americanism! They urge her to hide it by changing her name! They strive to amputate her pride of race!

Who is Higgins? It does not matter, but we do hope that the story is true and that she is really as valiant as the press reports would make it appear, really so patriotic that neither hounding nor cajolery serve to amputate any more than the final "s."

May her shadow never grow less (or more, as the case may be) and may her example serve as a salutary influence upon those Americans who think to conquer Europe by adopting an European name, and expect us to be proud of them because they are ashamed of the land of their birth!

They are not many, not as many today as they used to be. They have little reason to be proud of themselves, and we have still less reason to be proud of them.

But we are proud of Higgins!

in a thick or "muddy" style for the piano; with the Germans it is remarkable to find anything else—with the British, never! Why do not British pianists realize what a birthright is theirs? Because, apparently, they have either not heard of these bygone masters, or do not know that their works are available in cheap and handy form today—yet they are, from Farnaby to Field.

Do not fear that Elizabethan means antiquarian, or that Field and Bennett are old-fashioned Victorians—they are not. I am sure that the "Information Corner" of this journal will be at the service of any who wish to pursue the study of these any further; their trouble will be well repaid.

As announced in last week's issue of the MUSICAL COURIER, no detailed plans of the Juilliard Musical Foundation can be announced until litigation is over, not because the Foundation is unwilling to make announcements, but because it is prohibited by the nature of the case. One point of importance connected with the bequest of Augustus D. Juilliard which has been overlooked by many is that the Juilliard Musical Foundation had to be organized by a specific date, completely organized as provided in the will, or the whole bequest would revert to other purposes besides music. The fact of organization has saved the fund for music. It is of less importance that the Foundation has been estopped from distributing money than that it is to be entitled to receive money at the end of litigation. The Juilliard Musical Foundation has been doing something for music by being organized. As soon as the fund is out of the courts the trustees will be able to proceed with the plans now in arrangement.

VARIATIONETTES

By the Editor-in-Chief

One of the most exquisite pieces of musical tomfoolery we have come across in a long while is Orlo Williams' article in the London Daily Telegraph several months ago, in which he describes the faces, physical types and habits and thoughts of orchestral players as matching the character of their instruments:

"Whether the musicians are naturally predisposed to choose the instrument corresponding to their type of feature, or whether by long playing their faces are unconsciously assimilated to the type, I have never been able to make up my mind; it would be an interesting study for a man of science. I am rather inclined to the theory of unconscious assimilation, being strengthened in this inclination by a long-remembered series of pictures in Punch, which cleverly showed the transformation of Signor Patti into a violoncello. Yet I do not mean anything so obvious as that players tend to look like their instruments, but only that players of certain instruments tend to look alike. So strong is this conviction in me that I am often tempted in describing one individual to another, to give a touch of orchestral color to the description. 'Yes, Miss Smith is engaged,' I might say. 'I met her fiance yesterday. What is he like? Oh, a regular bassoonist, you know.' Or, if somebody asserted that Jones was a good looking fellow, I might reply: 'Well, perhaps, but rather too much of a trumpeter, I think.' Hardly anybody would understand what I mean, I fear; but I may be wrong. The observation may be more common than I suppose. If it is common, I suspect that there is as little unanimity as to what face goes with what instrument as there is about the particular color that corresponds to a particular scale. Which goes to show that the whole thing is a delusion. Well, I will confess my delusion in more detail."

Mr. Williams believes that a first violin is never romantic. He is an acute, decisive man of business. The manager of a bank and a stock broker would be perfect first violin. "There is only one more businesslike face in the orchestra than that of the first violin, and this, of course, belongs to the tympanist. It is a serious face, but with a slight twinkle of humor playing around its inevitable short mustache, and its distinguishing mark is efficiency. If the orchestra were a battalion the tympanist would be the sergeant-major; if it were a firm he would be the business manager. There is no sentiment around that lonely apex where the drums stand, only promptness, decision and stern devotion to duty. A kettle drum is obviously no vehicle for passion or for dreamy meditations. It must never get out of hand. That, no doubt, is why ruthless punctuality and strict attention to business radiate from the firm-set face, erect figure and broad shirt front of the tympanist."

"The violas have a wistful look, as if they had meant to play the violin, but somehow or other they had picked up a viola. 'Oh, well, it wasn't quite what I wanted, but as the thing's here I might as well play it.' The violoncellos are as cocksure as M. Carpentier. They have the secret of perpetual youth. 'I should put all the cellists into the orchestral cricket and football teams, and choose the lawn tennis six from among them, just as I should make a bee-line for the double basses if I were looking out for church wardens, trustees of marriage settlements or umpires. There's respectability, there's steadiness, there's quiet repose after the Sturm and Drang. Those who play the double bass are undoubtedly born middle aged. Nothing will persuade me that they were ever babies or yelling schoolboys, or youthful roysterers. How could any provoker of those grave tones show levity? The serene assurance of men who have safely survived the tempests of life beams from their kindly features. They would never do a mean action or say a hasty word. You can see by their manner of wiping their instruments what affectionate husbands and loving fathers they are, and they carve magnificently."

A flute player is "nonchalant and debonaire, with a Gallic face and Gallic blood." Mr. Williams would pick one out for his companion in Paris for a week. "We should sit for hours in a café, and he would tell me naughty, wicked stories in a melodious, unemotional tone like that of his own instrument. The flutist is the faun of the orchestra; the stamp of rather melancholy mockery upon his features is fascinating; there is something birdlike in his eye and in the poise of his head, and I should judge him to be a child of nature, impervious to moral truths. Upon the ascetic features of the oboist, on the other hand, tragedy has left its mark, as though no lips should blow those sounds that pierce the marrow till they had been twisted with suffering or disciplined by preposterous circumstance into a sardonic smile. Cardinal Manning should have played the oboe, and Dante might have blown it as never man before. I would not go out in a dark lane at night with an oboist, lest he should whisper to me at the sombre inspiration of darkness of all the agonies that a human heart can suffer, of love that turns to hate, of soaring ambition stricken to earth, of faith betrayed and of hope frustrated. His hair is thin, his cheekbones prominent, pathos has marked him for her own. How snugly beside him sit the clarinets, and behind him the bassoons! No passion has etherealized them, nor are they children of nature, like the flute. You and I might play the clarinet, just ordinary men as we are, of no distinguished feature and of level temperament, easily contented, easily irritated, but ploughed deeply by neither emotion. Later on—but only if we are dark and intend to grow a beard—we shall become bassoonists, grave men, a trifle ironical, solid in body, heavy in argument, like members of the urban district council. I should like any doctor to be a bassonist; he would have a perfect bedside manner, soothing but not sentimental."

Beware the contra-fagottists, summoned by Wagner and Strauss from some Stygian home. They are children of Rhadamanthus or of the giants. "A bassoon and a double bassoonist surely enlivened the meeting of the Centaurs with the Lapithae. But no one ever saw a surly horn player. Friar Tuck, Falstaff, Rabelais should have played the horn."

"If a distracted father should come to me and say, 'My son James is over-frivolous, a scatterbrain, an unreasonable reveller; what shall I do to steady him?' I would reply, 'My

dear sir, have him taught the trumpet.' The face of the trumpeter is a solemn one, rather clerical in aspect, as if he were ever practising for the fanfare of the Judgment Day. Only once have I seen that solemnity vanish. A trumpeter of a great orchestra was hired to swell the school orchestra at Eton on a concert day, and on the night he missed his lead. The guineas we had paid for that important tootle were thrown away, and before the impassioned eye of Dr. Lloyd that trumpeter quailed."

"I have omitted trombones and tubas. They are as handsome as their instruments. As for the versatile man who plays the glockenspiel, side drum, big drum, castanets, cymbals, triangle, and all other kinds of music, isn't he a dear old thing? I long to hear the history of his life; it will have a flavor of Dickens. Mr. Pickwick, I feel, would have excelled in the minor percussion."

If a gentleman cracks a chest professionally, he is a burglar. If a gentleman cracks a jest professionally, he is a humorist. There are not many real humorists. Most of them come no nearer to being funny than taking laughing gas when they go to a dentist. In Stockholm the other day they elected a humorist to the Swedish Academy. In America humorists usually are to be found in the billiard academy.

Louis Untermeyer, poet, essayist and critic, is also a brilliant parodist. One of his best recent bits is his conception of T. S. Eliot writing about relativity:

EINSTEIN AMONG THE COFFEE CUPS

Defective rhythm under seas
Where Sappho tuned the snarling air;
A shifting of the spectral lines
Grown red with gravity and wear.

New systems of co-ordinates
Disturb the Sunday table cloth.
Celestine yawns. Sir Oliver
Hints of the jaguar and sloth.

A chord of the eleventh shrieks
And slips beyond the portico.
The night contracts. A warp in space
Has rumors of Correggio.

Lights. Mrs. Blumenthal expands;
Diaphragm and diastole.
The rector brightens. Tea is served;
Euclid supplanted by the sole.

The American soldiers have left Ehrenbreitstein. One of them, a player in the band, informs us that the boys used to spell it "Ehretbrihtstein," because of "the foaming amber we used to get there and can't have here, thanks to the legislation that was sneaked through without even so much as a 'by-your-leave' to the chaps who were doing the war work abroad."

Leo Slezak, the tenor, is out with a book of memoirs, called "My Complete Works." The title is not new. It was used by Max Beerbohm, the London caricaturist, ten years ago or longer. The Slezak book is amusing even though the author burlesques many of his American experiences. He tells that he always was seasick crossing the ocean. A friend gave him a pneumatic pillow as a remedy. As it failed to help him, he threw it overboard. "A whale swallowed it," comments Slezak, "and immediately became seasick." In "Königskinder," Geraldine Farrar had to drive a flock of real geese. When the curtain calls came, relates Slezak, she used to go out in front with one of the fowl tucked under her arm, and by pinching the bird, made it squawk loudly. Slezak, angered at the trick, threatened that he would do the same thing with the swan in "Lohengrin," whereupon Geraldine replied: "Go ahead and do it, but you never can get your swan to squawk—he's stuffed." In Chicago, Slezak and Destinn were invited to help baptize and christen a baby camel at the Zoo. Destinn, asked to name the humped infant, said "Leo." The tenor said to Destinn: "The next rhinoceros born into this world will be named by me, and I'm going to call it 'Emmy.'"

Should that prisoner who killed his cellmate at Sheephead Bay, for making too much noise, escape punishment and be out of work, he is invited to call at our office, where he will hear something to his advantage.

"The Book of Etiquette" is offered to the public by Nelson Doubleday. We'll wager that it does not contain answers to these questions:

1. Who takes precedence at a dinner, the artist of the Metropolitan Opera or the Chicago Opera?

2. What does one reply to a prima donna whom one never has heard, and who asks: "Don't you think

I'm the best Violetta (or Aida, or Mimi, or Brünnhilde) in the world?"

3. Should spaghetti be eaten with the fingers or just sucked in?

At last a defender of the critics. He is Beau Broadway, in the Morning Telegraph (June 11) and he writes: "An estimable musical lady from up-State has ventured the suggestion that all music critics of the daily papers be required to pass a competency test before criticising performing artists. We go still further and say, apply this test also to those who would criticise the critics."

An enthusiastic supporter of the Stadium outdoor concerts (to open here early in July) informs us that "lawns and green trees will make the place wonderfully attractive. Just imagine how realistic it will seem to hear Beethoven's 'Pastorale' symphony in such surroundings." Splendid; and we suggest that to carry out the idea completely, when Hadley's "The Sea" is performed, the Stadium be filled with salt water and the audience be given the opportunity to swim about during the hearing.

On Flag Day, the San Carlo Grand Opera Company gave a performance at Sing Sing. Try your hand at making a paragraph about this.

A reader, who believes it "healthier" to remain anonymous, sends in the following:

LINES ON THE PASSING OF A CERTAIN CONDUCTOR.

Some said it was his liver;
Of that I have my doubts.
But I should diagnose it
As simply Brussels pouts.

Speaking of commercialism and music, perhaps the tonalists ought to read W. W. Charters' "How to Sell at Retail" (Houghton, Mifflin Co.). Of course the book wouldn't help McCormack, Galli-Curci, Kreisler, Heifetz and other wholesalers.

The council of a German village has forbidden women to gossip. It is safe to assume that the place has no opera company.

Musical therapists are given attention by La Touche Hancock (in Life) who read somewhere that Wagner is good for the liver:

HEALTH IN HARMONY

Music, so the adage tells us,
Tends to soothe the savage breast;
Now we learn it soothes our livers,
Stomach, kidneys, lungs and chest!

If you're feeling rather seedy,
Not up to your usual mark,
You can banish all your megrims
With a little bit of Bach!

Wagner for a sluggish liver,
Richard Strauss for heart disease,
Chopin's good for scarlet fever,
Sullivan for housemaid's knees!

Yet I doubt this latest cure-all—
All my pain I freely own,
I owe to a piece of music—
"Wedding March" by Mendelssohn!

China has 400,000,000 inhabitants, of whom probably 399,999,000 never heard a symphony and 399,999,800 never played in one. Doubtless Chinamen would make good orchestral performers for they are very mindful of their queues.

"There's always room at the top," thought the pianist as he glanced at the balcony during his Aeolian Hall recital.

Who is the oldest music critic in the world and who is the youngest? If they could be found and brought together for a conversation each would think the other a blanked fool.

At Epernay, so say the dailies, champagne "can be bought for a song." In anticipation of our summer trip abroad, we have been taking a quick course of vocal lessons.

When an enthusiastic piano teacher brought an infant prodigy to us the other day, and remarked: "I have a little Liszt," we couldn't help continuing the Gilbertian "Mikado" lines by adding: "And he never would be missed."

"Lakeside" postcards from Chicago: "Four men were hung here last week. Is that a string quartet?"

"Nilly: 'I love Variationettes.'"

Willy: "Variation nets? I think your hair looks better without them." LEONARD LIEBLING.

ORATORIOS AND ELGAR

One of the finest and best trained English choirs, the Leeds Choral Union, came 196 miles to sing in Queen's Hall on Thursday, June 8. The eminence this choir has reached is due to the energy and skill of the very able and compelling conductor, Dr. Henry Coward, whose name is synonymous throughout all England for everything that is excellent in choral singing. The object of the concert was the raising of money for the restoration of the crumbling walls of Westminster Abbey, and the performance was announced as "under the gracious patronage of His Majesty the King." Presumably the publishers of the music also took a heartfelt interest in a performance which might mean the sale of many copies in a very lean season. But, unfortunately, the turners of the wheels within the other wheels forgot one all important item. They failed to interest the public. They selected a work which did not draw, and never has drawn, a London crowd to hear it. Even the glamor of the composer himself wielding the baton did not provide a sufficient thrill to attract a multitude within the blue encircling walls of Queen's Hall. How many years will it take to teach choral producers that the London public does not care to sit out Elgar's "Apostles?" I heard the same work given at an Elgar festival under the direction of Hans Richter in Covent Garden Opera House eighteen years ago, and the work has certainly not become younger in style in the meantime. It is not a new work. It has been tried and found wanting, and no amount of coaxing by conductors or advertising by publishers, or the patriotic slogan "support British industries," has any effect on the British public.

What is the matter with Elgar's "Apostles?" Why is it that a work which has nothing vulgar, nothing cheap, nothing commonplace, cannot be made attractive to at least the musically cultured? A work of art, like a commercial undertaking, is a failure if it gets no support from the public. Elgar's "Apostles" is a failure at present, whatever the future may have in store for it. Bach's "St. Matthew Passion" was neglected for a century until Mendelssohn discovered it for the modern world. The time may come when Elgar's "Apostles" will be revered as a masterpiece. That day can never dawn, however, until the world sees Elgar's music from Elgar's point of view. What is Elgar's point of view? If I have formed a right opinion of his works during the past twenty years, I should say that he lays more and more importance on the words as he grows older, and less and less importance on the music. He may not intend to do so. He may be so deeply moved by the solemnity of the biblical texts that he cannot hear that the music he adds to the solemn texts is of little attraction to the man who takes no interest in the text itself. With Wagner matters are reversed. Less than a week before the Elgar concert I heard a Wagner music drama at Covent Garden and I was never more conscious of what a dull and tiresome book the glorious and infectious music of Wagner has to support. Yet Wagner considered himself a dramatist first and a musician a long way after. His stage directions are full of hints and cautions: "This word must be clearly pronounced"; "It is of the utmost importance that Siegfried should look to the left here." But the great public, caring not at all whether Parsifal marries Brünnhilde, or whether Wotan floats away on Lohengrin's swan, revels unreservedly in Wagner's music. I have always listened to Wagner's music in the same way that I listen to the music of Beethoven, or Chopin, or Brahms, and I have never yet read a Wagner libretto. Being a musician, I have always judged music purely as music, and consequently I cannot find the interest in the music of Elgar's "Apostles" which a musically cultured churchman might find. The atmosphere is there, though the substance of the music is lacking. Musical history has shown repeatedly that the success of a musical work depends more on the oxygen of the music than on the incense of the text. Did Handel make his music a bond slave of the words? Not he. When one of his libretto compilers ventured to complain about his free treatment of the text, Handel exclaimed: "Damn your words. Listen to my music. Go and get words to fit it." Handel's style, of course, is antiquated now. But Handel's attitude of mind must never become old fashioned if music is to live as a great art. Handel's manner meant: "Get out of the way, you grovelling tribe of scene painters and librettists, for His Majesty King Music is coming." If Elgar had more of the Handel in his make up he would throw overboard whole pages of the text of his "Apostles" whenever the musical climaxes demanded an end, and not go on stringing

out the music in prolonged anticlimaxes in order to finish off the remaining verses.

The music of Elgar's "Apostles" reminds me of an "Incoherent" picture I saw in Paris many years ago. The artist had painted an old woman standing on a solitary wooden leg, and the title of the painting was: "Faith in God alone sustains her." Handel's muse, however, was a plump and substantial female from the workshop of an Athenian sculptor. She was a fine woman anyhow, whether she was called a goddess or not. And Handel's music in its day was good music, with or without words. It had an immense public to listen to it. Handel's "Messiah" raised £10,299 for the Foundling Hospital. Elgar's "Apostles" at the Queen's Hall raised nothing for Westminster Abbey. Has the taste of the London public deteriorated during the past 180 years? I do not think it has. Nor do I believe that the oratorio is necessarily a dead form. It was not a dead form in 1846 when Mendelssohn produced his "Elijah." It proved to be a dead form to Henry Hugh Pierson in 1852, when he produced his "Jerusalem," which was highly praised at the time. The composer was ranked with Handel, Beethoven, Mendelssohn and Spohr. The final jury, the public, however, has thrown Pierson out of court altogether, and placed Beethoven and Spohr in the back rows of oratorio composers. Handel's "Messiah" and Mendelssohn's "Elijah," both of which are held in abhorrence by the advanced guard of the new composers, are still very much alive. They will both raise money for charity and restorations for many years to come. Those who say that the oratorio is a dead form are unable to write oratorios which strike the public of 1922 with the force of the "Messiah" in 1741 and the "Elijah" in 1846. What operas of 1741 are more alive than the "Messiah?" What operas of 1846 are less old fashioned than the "Elijah?" I may be adding insult to injury when I tell the too, too ultra-modernites that Rossini's "Stabat Mater" is still to be reckoned with in the oratorio field. Nor is that genuine oratorio antique, Haydn's "Creation" yet defunct.

Take then these four most popular and enduring choral works and see if any one of the composers has made his music so subservient to the details and the atmosphere of the text as Elgar has made the music in his "Apostles."

Music must progress or perish. But music is not advanced by relegating it to a position of almost secondary importance. It is still the supreme attraction in a musical work.

It is reported that, after the dismal failure in London, Elgar's "Apostles" has had a splendid success in the venerable cathedral of Canterbury, which was crowded to the very doors.

Let it be remembered, however, that Pierson's "Jerusalem" was received with acclamation in the provinces and only condemned by the critics and public of London. As usual, the provincial critics hold up the musical tastes of degenerate London to scorn and point to their discriminating and patriotic judgment with pride. Their support nevertheless did not save "Jerusalem" from oblivion. The judgment of London proved to be just. London has had twenty years of Elgar's "Apostles" and has decided not to accept it even when presented under the best possible concert conditions and sung by one of the finest choirs in the world. Need more be said?

If David Garrick held that comedy acting was very difficult but that anybody could play tragedy, I am justified in maintaining that the comedy music of Arthur Sullivan, which has been accepted internationally, by the whole musical world, is a greater art product than the tons of turgid tragedy produced by so many British composers whose works can hardly gain a momentary local reputation. Sullivan's music is not greater merely because it is comedy music, and Elgar's music in the "Apostles" is not less merely because it is serious. A great deal of the very best music is serious, and much of the worst music is gay and bright. But the judgment of London was in favor of Sullivan and against Elgar only a few weeks ago. Thousands were turned away from the densely crowded theater when the forty-year-old "Ruddigore" was given, but the audience at the Queen's Hall for Elgar's "Apostles" would not have paid the railway fares for the chorus.

The judgment of Paris was an affair that was much discussed by the ancients. The event seems to have been a very entertaining exhibition of personal attractions. Paris, who was evidently an impressionable gentleman, gave the apple of discord to Venus as the Queen of Beauty, much to the dis-

gust of stately Juno, and of Minerva, goddess of wisdom.

The modern mass of human beings, known collectively as London, has awarded the golden apple to Sullivan for the beauty of his music, notwithstanding the protests and heartburnings of more stately composers and musicians of contrapuntal wisdom.

CLARENCE LUCAS.

FOURTH OF JULY SERMON

Will the pessimists and wailing Jeremiahs who bemoan the lack of musical taste in America kindly let us know of any country where more good music of any kind is better performed to larger audiences? The trouble with these people is that they think very vaguely in millions instead of very clearly in thousands. They forget, or perhaps never knew, that the best music, like the best literature and the best art, can touch a responsive chord in the minds of those only who have had the necessary culture. The cultured thousands are the pick of the millions, and the musical artists are the pick of the cultured thousands. There will always be at least a thousand readers of the sensational newspaper to one thoughtful reader of Emerson's Essays, Hawthorne's novels, Longfellow's poems. There will always be thousands of admirers of the illustrated Sunday papers to one discerning visitor to the Metropolitan Museum of Art. There will always be millions who will hum and whistle the rhythmically catchy phrases of the latest dance success to the few who can meet the great composers face to face at symphony concerts and recitals and understand their godlike language and communication from on high.

Every country has its musical rubbish, its ephemeral cheap song, its commonplace dance tunes. Many countries have their cultured few who know and admire the international works of the great masters, and there can be no doubt but that the United States has as large a proportion of cultured music lovers as any other country in the world, with the possible exception of Germany. France, strangely enough, has produced several eminent composers and a number of very fine musical artists, without having an extensive public with much musical culture. The Italian public supports Italian opera fairly well but is not at all remarkable in its devotion to the more serious music of the great instrumental composers. Some of us are sacrilegious enough to lay our hands on the ark itself and declare that the German public is often satisfied with rough and ragged performances of grand operas and symphonies which New York, Boston, Philadelphia, Chicago, Cincinnati, Detroit, Los Angeles would not accept without a protest. We are not boasting. We do not believe in the self satisfaction which lulls the critical faculties and is a dangerous enemy of improvement. But we are conscious of what we have accomplished as a nation of music and art supporters and we are not prepared to accept the verdict of those unfortunate critics who see no ray of hope amid the gloom which lowers over American music.

PHILADELPHIA'S FLOURISHING ORCHESTRA

It must be said for Philadelphia that that city has never failed to appreciate what its orchestra means to it. Here is a recent notice from the editorial page of the Ledger, under the head "The Flourishing Orchestra":

The increased total of Philadelphia Orchestra concerts planned for next season here is encouraging practical evidence of the appeal of good music in this community.

Stimulus of public taste is no longer a paramount issue. The problem of the orchestra management has now resolved itself into accommodating the resources of the organization to the exceedingly lively popular demand for concerts.

Plans for the coming season include fifty-two subscription concerts instead of fifty, doubling the number of children's concerts by increasing them to six and presenting four special concerts, primarily for non-subscribers.

Financially the orchestra is, perhaps, on as firm a basis as is possible for a cultural undertaking of this character. The Friday afternoon concerts are virtually sold out for each season. There is a slightly smaller list of regular patrons for the evening series.

It was disclosed at a meeting of the Orchestra Association held this week that receipts for single ticket sales increased \$7,847 during the musical year now closed, while exclusive of overhead charges, which embrace the major item of musicians' salaries, there was a decrease of more than \$3,000 in expenses.

With its endowment fund as a bulwark, with popular interest assured, with an authoritative and magnetic conductor, the healthy vigor of the Philadelphia Orchestra, still less than a quarter of a century old, is a subject for authentic pride in this community.

MORE ABOUT "SPURIOUS CARUSO"

The editorial entitled "Spurious Caruso," which appeared in the June 15 issue of the MUSICAL COURIER, has apparently caused comment, a fact which will be emphasized by the following letter recently received by the MUSICAL COURIER:

New York, June 19, 1922.

To the Editor, Musical Courier:

DEAR SIR—The article entitled "Spurious Caruso" in the June 15 issue of the MUSICAL COURIER is interesting indeed. The writer has long known of this little book, entitled "How to Sing," by Enrico Caruso, but never once doubted its authenticity. Your disclosure as to its origin comes as a complete surprise. However, we are even now of the opinion that the immortal tenor, while governing his voice by conscious influence and instinctive feelings, experienced these very vocal sensations and passed on his description of them to someone else.

To those who have tried to solve his peculiar method of tone production, and to those who have had the experience of being on the Metropolitan stage, closely observing him in action, they mean much. Even though it could be proven that the passages referred to in your article did not come from the lips of Caruso, we must give credit to the man who wrote the book for being a keen observer.

Take, for instance, the passage relative to "attacking the tone well back in the throat and maintaining a balance all the way up the scale, so that the highest note will receive the benefit and support of the original position of the throat." This passage can be more fully appreciated after hearing Caruso sing "Celeste Aida" on the Victor record.

Many times the comment has been made that the great tenor seemed to be struggling to control his voice at the beginning of an opera. This statement, though crude, seems to have had an important significance back of it. Close observers have noted that he seemed to struggle for a few seconds in his effort to choke back his breath; or, as the old Italian masters would say, "L'arte di conservare, rinforzare e ritirare il fiato," which, translated, would be "The art of conserving, strengthening and drawing back or retarding of the breath." After accomplishing this, he sang as only Caruso himself could sing. The attacking of the tone well back in the throat, or the choking back of the breath, which seems synonymous, and maintaining a balance all the way up, can plainly be heard when he sings the words "un tro-no vi-ci-no al sol" at the end of the aria just before taking the high note; also, in his legato singing of the words "Ce-les-te A-i-da."

It seemed that he would begin and terminate a phrase, whenever possible, with his mouth open, using the tip of his tongue to form preceding and final consonants. The valvular action of the glottis in his wide open throat, abruptly shutting off his breath without closing his mouth in terminating a phrase, can also be plainly heard on this record and many others. It seemed that he generally employed this valvular action when the phrase ended on E² or F². Probably this had something to do with the amplitude of his voice when singing around these particular notes. Many were of the opinion that this "grunting," as they termed it, at the end of a phrase, was purely for effect. To those who understood, it had another meaning—it indicated a great supply of breath held in reserve and that he did not wish to disturb the original position of his throat. As a matter of fact, few and far between are the singers who can shut their breath off in this manner. Many have tried to imitate Caruso in this respect, but have failed utterly. This, and many other little tricks, went along with his peculiar method.

The passage regarding messa di voce is extremely interesting, where it speaks of using a double breath strength and to see that the register is right. In all our readings,

we have never heard of messa di voce being explained in this manner before. Musicians, physicians and teachers have expressed themselves on this subject time and time again, but never in this way. Really, this passage is so unusual, so out of the ordinary, that it commands attention and is worth analyzing. In hearing Caruso sing, one is surprised to find that the notes on which he obtained the greatest amplitude of voice are the very notes on which his messa di voce has the most sympathetic and transporting quality. His voice responded to every shade of emotion, and seemed to radiate from these notes. He particularly enjoyed taking a wide open tone on E² or F², which he could diminish and draw out to a fine thread, or swell with all the might of his colossal organ. These wide open tones, so voluminous, which were in connection with his messa di voce, seemed to be produced with little or no effort, yet it is reasonable to suppose that they required a double breath strength. Many attempt to sing open tones in the upper voice, but when they do the result is, as the Italians say, "voce bianco"—white voice. Not so with Caruso. The higher he sang, the more open and out came the voice. His upper tones seemed to come from a peculiar light production very rarely found in other voices, and needed no covering of tone, pedagogically speaking.

In this connection we might mention, in passing, that there is also a passage in the spurious book which warns against the advisability of covering a tone.

Referring to the passage regarding the necessity of opening the sides of the mouth in a smiling position and dropping the chin to obtain a good throat opening, this seems to coincide precisely with his facial expression while singing. This smiling mouth was a distinctive feature of the Caruso tone production. Nearly everyone agrees on this. Instead of opening his mouth vertically, as many singers do, he opened it in a lateral direction. The higher the note, the more the corners of his mouth would be drawn back toward the ears. This was particularly noticeable when singing the vowel A, as in "ate." Generally speaking, his mouth assumed the position of that of a coloratura soprano. This no doubt aided in the production of his famous bell-ringing high tones.

We might continue commenting on these different passages, merely by way of comparison, but space will not permit.

It does seem, however, that there must be something to the book under discussion or it would have died a natural death long ago. You state in your article that it seems hard to kill, and it truly does seem so. This little book seems to be speaking for itself in its determination to live.

Anxiously awaiting the result of your investigation as to the exact manner in which Caruso denied the authorship which bore his name, I am,

Your respectful reader,

(Signed) Jos. J. DAWES.

BEROLZHEIMER SCHOLARSHIPS AT GUILMANT ORGAN SCHOOL

At the commencement exercises of the Guilmant Organ School, Dr. William C. Carl director, which took place on May 29, announcement was made that the Hon. Philip Berolzheimer had presented four scholarships for men and women eighteen years of age or over who possessed talent and ability but were unable to afford tuition. Those interested in the advantages of such an offer will be glad to learn that the contest for these scholarships will take place during the early part of October, more specific announcement of the date to be made in these columns later.

I SEE THAT

The MUSICAL COURIER's cable address has been changed from Pegujar to Musicurier.

Maud Powell left a net estate of \$10,407.09.

Police Band music twenty years old, with trophies, was destroyed in the Seventh Regiment Armory fire.

Thomas Egan, Irish singer, is organizing an opera company for Dublin, choosing his artists in New York.

John McCormack's estate at Noroton, Conn., has been rented furnished for the summer to Marcus L. Bell.

"The Intermezzo" is the title of a new light opera which is just being completed by Richard Strauss.

Sixteen American compositions will be programmed during the first three weeks of concerts at the Stadium.

Leo Schützendorf, who recently signed a contract with the Metropolitan Opera, is seriously ill.

City Chamberlain Berolzheimer has proposed that music teachers doing business in New York be licensed.

After an extended concert tour abroad, Mischa Elman returned last week on the Mauretania.

The name of the firm known as Huntzinger & Dilworth, Inc., has been changed to R. L. Huntzinger.

Magdeleine Brard, the French pianist, will come to this country in October for her second tour.

Tufts College has conferred the honorary degree of Master of Arts on Louise Homer.

The eighth annual festival of the Cornish School took place from May 28 to June 10.

May Mukle, the English cellist, has been booked for a tour of the Orient.

The first season of comic opera Oakland, Cal., has had in twelve years was inaugurated May 28.

Torriani declares he has found the correct remedy for most singers' troubles.

Fred Patton is appearing at three music festivals this summer.

Mr. and Mrs. Alexander Bloch have rented Auer's cottage at Lake George and will teach there for the summer.

Margaret Matzenauer is singing Mana Zucca's "Dan Cupid" with success.

Millie Ryan's "Radiola Quartet" will give a program via radio on July 3.

Elsa and William Foerster have gone to Germany to study music.

Julius Mattfeld has been elected treasurer of the International Composers' Guild for next season.

June 28 Franceska Kaspar Lawson will be soloist in a pageant to be given in Purcellville, Va.

Caroline Ford, six years old, played a composition of her own at a Dunning demonstration.

Arthur Shepherd, assistant director of the Cleveland Symphony, was married to Grazella Pulver on May 27.

Alexei Archangelsky, composer of "Chauve-Souris," is on his way to this country.

James Francis Cooke warns against a swindler who is representing himself as his brother.

Suzanne Keener will appear next season on programs with Ruffo, Gigli and De Luca.

Frederick B. Wodell will be director of the 1923 Spartanburg Festival, succeeding Louis Bennett.

Mme. Valeri states that she will not teach in Chicago until the summer of 1924.

Post-season recital engagements are encroaching on Vera Curtis' vacation time.

Waldemar von Bausnern, Paul Graener and Ewald Straesser have been added to the membership of the Berlin Academy of Arts (the German "immortals").

Mr. and Mrs. Franklin Riker will spend their summer in the Adirondacks.

Clair Eugenia Smith, mezzo soprano, having toured the New England States, will spend the summer in Paris.

The Academic Orchestra of the Berlin University will tour Spain next winter.

Martha Phillips and J. Campbell Phillips have taken a camp at Lake Placid for the summer.

The Letz Quartet has become a yearly institution at Smith College and will give three recitals there next season.

Olive Nevin and Harold Milligan will present "Three Centuries of American Song" at Wellesley College.

King George and Queen Mary complimented Clarence Whitehill on his singing.

Charles Wakefield Cadman has over 300 published works to his credit.

F. Melius Christiansen has had the honorary degree of Doctor of Music bestowed upon him by Muhlenberg College.

Albino Gorno has been a member of the faculty of the Cincinnati College of Music for forty years.

During 1922-23 and 1923-24 Henrietta Wakefield will have forty-seven weeks of engagements each year.

A five day festival of French music is to take place in the Amsterdam Concertgebouw the end of September.

Carrie Louise Dunning's New York normal classes will be held at the Scudder School.

The final hearings of the Stadium Auditions will be held today at Carnegie Hall.

Chicago is to have a new concert bureau under the direction of Hugh S. Stewart.

Frieda Klink will keep her New York studio open all summer.

The Ravinia Park opera season opened last Saturday with "Boris Godunoff."

Alfred Floegel's portrait "Music" was awarded the annual prize given by the Lazarus Foundation of the Metropolitan Museum of Art.

Valentina Crespi, Italian violinist, will tour next season under the management of the Culbertsons.

Outside of music, George Dale's one great interest is hunting.

Alfred Cortot will return to this country next November for his fourth American tour.

Olive Nevin made her debut as a conductor in a performance of "The Lady of Shalott" in Sewickley, Pa.

Ninety-one seniors and six post-graduates received diplomas at the New England Conservatory.

J. H. Duval will hold a summer school in Paris.

G. N.



SCHUMANN HEINK
RECEIVES DEGREE
AT UNIVERSITY OF
SOUTHERN CALI-
FORNIA.

The famous contralto was made a doctor of music by the University of Southern California on June 15 in recognition of her unselfish work for the good of the public and the enjoyment of music loving people in the innumerable free concerts she has given both during and since the war. The accompanying photograph shows Mme. Schumann Heink being congratulated by Dr. Rufus Von Kleinsmid, president of the college, who presented her with the degree at the institution's commencement exercises.

Photo © Underwood
& Underwood

FIFTY-SECOND GERMAN "TONKUNSTLERFEST" IN DUSSELDORF ACCENTUATES THREATENING SPLIT

(Continued from page 5)

representative of German musical art. One wonders which it really is.

FOUR OUT OF FIFTEEN.

Of the fifteen new works produced at this festival (which as I said before are supposed to represent the "cream" of seven hundred), just four may claim to be regarded as inspirational products of the human mind and as artistic manifestations "in the sense of progressive development." Of these four one is by a Czech, one by a Spaniard and the other two by Austrians, who may, it is



THE DUSSELDORF TONHALLE,

where the fifty-second German "Tonkünstlerfest" has just taken place (the flag which is barely visible at the corner of the building is the French tri-color, the building serving also as the officers' casino of the Army of Occupation).

true, be included in the great cultural unit represented by Germany. The balance either fail to convince the hearer as finished art products and must be regarded in the light of experiment, or they fail utterly to justify their existence as "contemporary" music, being slavish imitations of—not developments from—the styles of Wagner and Brahms.

The last-named class cannot present the slightest interest to the American reader except in a negative sense; but the prominence of some of the composers' names makes it necessary to place their works on record—if only as a warning to would-be performers. I refer especially to a symphony of Ewald Strässer (No. 5, op. 46), whose four movements feed alternately on Brahms and Mahler, ending in a finale of rare triteness and vulgarity; also a "Sinfonia patetica" in one movement by Georg Graener, which culminates in a glossary of Wagnerian motives whose literalness has surely never been exceeded except by Wagner himself. A string quartet by Wilhelm Knöchel proved to be absolutely futile though technically correct, and a piece provocingly called "Symphonic Music for chamber orchestra, solo violin and soprano voice" by Emil Peeters, seemed to be an orchestration of nothing at all. It is no wonder that the young composer himself, who conducted, lost his thread in this amorphous mass and had to inter-

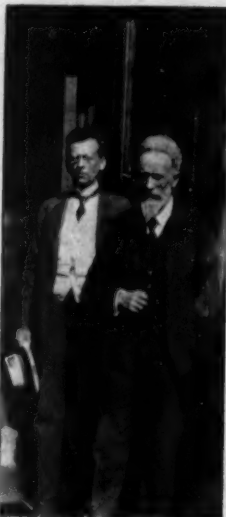
rupt the orchestra, thus eliminating the only possibility of interesting development.

Three of the items were groups of songs, by Wolfgang von Bartels, Jascha Horenstein and Alexander Jemnitz, and it has rarely been our lot to listen to such inept settings of good poetry. None of the composers seem to have a real understanding of the language, either as regards its rhetoric accents or its lyrical values, and all aim at "effects" and atmosphere in the accompaniment. But their harmonies are not new; altered chords, augmented intervals and calculated dissonances that have little inner relationship to either the polyphonic or the emotional development are their chief stock-in-trade. It is as though Schubert and Wolff had lived in vain.

Finally a choral work of gigantic dimensions, with the pretentious title of "Nature," by Victor Merz, strongly influenced by Pfitzner and Mahler, showed a paucity of original ideas that was in sad contrast to the largeness of its design.

GURLITT'S "SAINT."

Of the two dramatic works which had a hearing at this festival the excerpt from a "musical legend" by Manfred Gurlitt, entitled "Die Heilige," performed in concert form, is the better of the two works in quality. It distinguishes



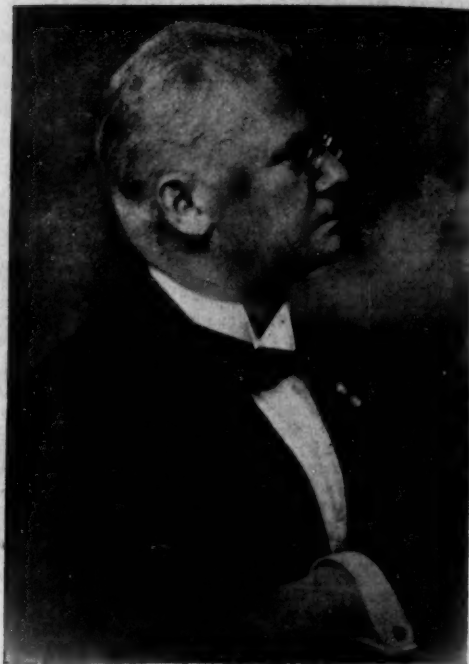
PRESIDENT AND VICE-PRESIDENT.

The president, Dr. Rösch (right of picture), and vice-president, Prof. Siegmund Von Hausegger (left of picture), after the fifty-second general assembly of the General German Music Society at Düsseldorf.

itself by creating an atmosphere with the greatest economy of means, and by a style of musical declamation which is true to the accents of the language as well as the poetic content of Carl Hauptmann's profoundly poetic lines. In this sense it solves the problem of musical speech in a similar fashion as Debussy has done in French, though Gurlitt is influenced by Strauss (the Strauss of the "Frau ohne Schatten"), rather than Debussy. His music, however, is significant only as an illustration of the text; it is weak in absolute musical invention and lacks plasticity. It is the work of a sincere and most sympathetic précieux.

A DEAD OPERA.

The other opera, which was performed in full dramatic dress at the Düsseldorf Municipal Theater, has less justification, either dramatically or musically. It is one of those neurasthenic interpretations of folk-lore in which the dead arise and redeem the living by helping them to die. This time it is a mother who has forsaken her son—the result of her "fall"—for the glitter of the world. He returns from his watery grave (having been drowned), and appears to her agitated soul as it struggles with death, demanding burial at her own hands. At last he grants her forgiveness and she is "redeemed." Not so the opera. It died with the last note and, unlike its hero, will never rise from its grave. The text (by the composer himself), is a hysterical mish-mash of hyper-romanticism and chromo-



PROF. CARL PANZNER,

festival conductor of the fifty-second German "Tonkünstlerfest" in Düsseldorf.

mysticism that does not fit into our time. Nor does Ehrenberg's music. It is "Tristan" in essence if not in matter; for with all his slavish Wagnerism, Ehrenberg is sufficiently eclectic to escape direct imitation. He is in no sense creative, however; and never exceeds the limits of ordinary Kapellmeister-Musik.

GOING UP.

Two works which, though not in the inspirational class, command respect and interest because of their comparative boldness and independence, are the symphonic overture by Karl Horwitz, op. 5, which opened the festival, and the piano and violin sonata by Paul A. Pisk, which headed the list of chamber music works. Horwitz, too, lives in the emotional world of "Tristan," but he does not limit himself



AFTER DINNER.

A jolly crowd of notables at the Düsseldorf "Tonkünstlerfest," including the members of the Havemann Quartet (1-4), Mme. Reiner and Fritz Reiner, the new conductor of the Cincinnati Orchestra; Carl Schuricht, conductor of the Wiesbaden Orchestra, and Herr Grotian-Steinweg, the well known piano manufacturer.

to the harmonic sphere prescribed by that work. He achieves moments of powerful and ecstatic expression that seems to issue from within, and the close of his work, in first movement form, leaves one with a profound and beautiful sense of tragedy.

Pisk is still young. He has been a pupil of Schönberg and has revolted from the Schönberg tyranny. The revolt shows in his work, in the veering between tonality and

All the snapshots reproduced in this article were taken especially for the MUSICAL COURIER by Cesar Saerchinger.

WAGER SWAYNE Pianists Prepared for Public Appearances
Care of Equitable Trust Company, 23 rue de la Paix, Paris, France

Jean de Reszke
53 Rue de la Faisanderie
Paris

LESCHETIZKY Institute of Piano

47 Boulevard Berthier, Paris, France

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MME. THEODORE LESCHETIZKY
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atonality, in which the former often takes on a flavor of stale beer. But there is an honest struggle for new ground, and for freedom from dogma of any kind, old or new. Technically the work is accomplished, and makes stiff demands upon the executants—demands that were filled (by Hubert Flohr, piano, and Julian Gompert, violin) only in an academic sense.

THE REAL THINGS.

Thus, by the process of elimination, I reach the few real things. Two orchestral pieces and two chamber music works are the net harvest of this festival. The orchestral



"INTERMISSION."

Guests promenading in the garden of the "Tonhalle" during the "Tonkünstlerfest."

works are a Symphonic Fantasy for piano and orchestra, by Alois Haba, and a "Passacaglia" for full orchestra, by Anton von Webern. The chamber music items include the first string quartet of Artur Schnabel and a sonata for flute by Philip Jarnach. Both Jarnach and Haba are largely products of Teutonic influences (Haba by way of Schreker, Jarnach by way of Busoni); Schnabel and Webern both hail from Vienna, and the spirit of Schönberg is not absent from either. These, obviously, are the currents that count in German music today.

NEAR THE BRINK.

From the first note the Haba work transports one into a new musical world. It is related to the music of the diatonic era only in the matter form, consisting as it does of a twenty-bar theme, followed by five distinct parts which treat different features of this theme in the manner of very free variations. But the subject itself is absolutely keyless, regarding each note of the chromatic scale as an independent and equally valuable entity. It ends on A flat for no more apparent reason than it begins on C sharp, and yet it manages to impress itself as having a melodic character, largely by reason of structural relationships, which, however vague, hold it together. Rhythmically, too, it is of the utmost freedom, changing the number of its beats in almost every bar. Both bar-line and key-signature have lost their real existence in this music.

It is obvious that the harmonic structure of such a work must be exceedingly complex. It is, indeed, analyzable only as counterpoint of the freest kind, orchestral counterpoint which often consists of as many as eight real parts. The piano part, which is interwoven with the orchestra, is perhaps the most complex and difficult piece of music ever written for the instrument. It is polyharmonic, being constructed in places of three separate harmonic streams. In emotional content the work has an overabundance of ecstasy, a hypertrophic expressionism that still shows the influence of Schreker, though in the musical material and handling Haba has far overtaken his master. It is the overflowing enthusiasm of youth, not yet held in check by reason and economy, that determines the nature of this work. It is big stuff, however, and permits the highest hopes—if, indeed, the young composer does not lose himself in a bog with the quarter-tone theory which guides his later work. The "Fantasy" is the last of his compositions written in semi-tones. Are we, indeed, so near the brink?

MORE RADICAL THAN SCHÖNBERG.

Anton von Webern, the composer of the orchestral passacaglia mentioned above, is a pupil and the favorite disciple of Schönberg. His more recent compositions far exceed Schönberg in the absolute break with tradition, and a first hearing of them, at any rate, makes one doubt the seriousness or the sanity of their author. (Schönberg himself two years ago introduced Webern to me as the real radical, compared with whom he himself was a moderate!) But in this op. 1, written about fifteen years ago, the composer displays a strong individuality which though asserting itself in bold outlines, still uses a method of expression that is understandable today. (Perhaps it was not so fifteen years ago, for until today the work has not had a hearing; and who knows but what Webern's later works will be understood fifteen years hence?)

The characteristic tendency of the composer, to concentrate his expressions in short phrases shorn of all unnecessary by-work, and in short forms—that aphoristic style demanding the utmost concentration from the listener—is apparent. The passacaglia form suits his purpose excellently. Its theme, in skeleton, consists of eight detached notes, played pizzicato by the strings. From it he develops twenty-three variations and a coda in masterly style; without the thunder and lightning of modern orchestration and with a most ascetic use of modern harmony; harking back to the polyphonic methods of Bach, yet original and full of fantasy. Here is the work—the first work—of a man who knows no compromises and no bluff, a man sans phrases, who says what he has to say with an air of "Here I stand, I cannot do otherwise." It is a work that should and must be performed wherever people want to keep abreast of the last developments of music.

ARTUR SCHNABEL'S QUARTET.

The string quartet of Artur Schnabel that was played at this festival is his first, written some two years ago. At that time it was performed in Berlin and had no success whatever. This time the success was as remarkable as it was genuine, for there was more than the usual amount of skepticism in the audience. True, the work does not entirely leave the firm foundations of tonality and form. But

it is of such extraordinary daring in its harmonic and polyphonic combinations, of such absolute rhythmic freedom that only the most convincing and interesting content and a most natural, if advanced, form of expression can explain the immediate response. It is the fantastic wonder tales that Schnabel tells which fascinate his hearers: the picture of some nocturnal pierrot that dances through the andantino grazioso, the long romance of love and beauty unfolded in the larghetto. Against this middle movement the first seems more like an interesting intellectual exercise, spellbinding by its complications and climactic clashes. The short presto at the end is a dashing piece, all energy and forward urge. When it was finished there was no doubt in anyone's mind that if one work at this festival displayed the marks of genius, it was this quartet. The Havemann Quartet, of Berlin, never tackled a more grateful task, and in the absence of the composer had to acknowledge plaudits that seemed never to end.

A FLUTE SONATINA.

The sonatina for flute, by which Philip Jarnach was represented, is not a "major" work. It is a small but very tasteful manifestation of a great and ingratiating talent. It is the work of a finely cultured and sincere musician who also, in his economy and adherence to contrapuntal foundations, goes back to Bach. But he is modern, too, and somebody's characterization of his style as a cross between Reger and Ravel is not wholly amiss. (Jarnach, it will be remembered, was born of Spanish parents in Paris and educated there, veering to Germany by way of Zürich and Busoni during the war.) Especially commendable in the little work is the characteristic handling of the flute and the blending of its color with that of the pianoforte. Flutists will make a rush for this piece as soon as they know it. It, too, had an almost unanimous response.

A NOVELTY BY—REGER.

Besides these absolute novelties the program committee had a surprise in store in the shape of a posthumous and hitherto unperformed and unpublished piano quintet by Max Reger (C minor), written no less than twenty-five years ago. It was a pleasant surprise, for rumor had stamped this neglected work as "weak." Failing to find a publisher for it at the time, Reger made a present of the manuscript to his old teacher, who, still living, placed it at the disposal of the society. Dedicated to the "manes of Brahms," it purposely makes use of Brahmsian idioms, especially in the beautiful slow movement—variations of a theme which resembles the contour and feeling of the "Sapphic Ode." The intermezzo preceding it is of a delicious piquancy more reminiscent of Wolf than Brahms, but yet individual in its bewitching delicacy and vivid color. Altogether the quintet is of such easy flowing beauty and charm that it ought, if published, to make a most grateful



THE "PAINT BOX"

of the Düsseldorf artists, where the visiting musicians were the guests at a delightful summer night festival.

addition to the chamber music repertory. At its belated premiere (of which the composer's widow was an interested witness) it received such a rousing applause that the Havemann Quartet was obliged to repeat one movement—the charming intermezzo just mentioned.

THE PERFORMERS.

At an exhibition of new music the performers are, by common agreement, of secondary importance. Still it would be unjust to omit words of praise that are due to some of these volunteers in the cause, some of whose names are hardly known as yet. There was, for instance, an excellent soprano, Amalie Merz-Turner, who had two difficult and thankless tasks, but with her extraordinarily beautiful voice managed to achieve a personal success. The soprano in the Ehrenberg Opera, too, Julie Schützendorf-Körner, was excellent, as was also the tenor, Joseph Kalenberg, who sang the role of the son. Two splendid baritones were there. Alexander Kipnis, a Russian, who has been engaged for the Berlin Opera, sang some of the songs and the bass part in Merz's "Natur" with fine voice and style, while Hermann Schee, of Berlin, surprised the audience in another group of songs by exceedingly beautiful singing and excellent diction. Eduard Erdman mastered the diabolical difficulties of the Haba work with uncanny ease, and, last but not least, the Havemann Quartet, consisting of four young enthusiasts, gave an astonishingly good performance of the Schnabel quartet after less than two weeks' preparation. Assisted by Karin Dayas, pianist, they achieved an apotheosis of beautiful tone in the Reger quartet.

Another composition of Max Reger, namely, his famous setting of the One Hundredth Psalm, formed a most impressive close of the festival, sung by one of those immense choruses for which the Rhineland is famous. At the end, in accordance with a pretty custom of Rhenish choir festivals, the conductor, Professor Panzner, was pelted with flowers by all the female singers under his baton, while the orchestra indulged in a rousing fanfare. A peaceful love feast in the adjoining refectory, with the customary speeches of thanks and praise, ended an affair at which by no means everything had been love and peace.

A PUGILISTIC INTERMEZZO.

How could it have been? As I said before, the beautiful unanimity of purpose and opinion that formerly existed in the society's ranks is no more. The German revolution has not been without its effect even in this unpolitical field. There are, as everywhere, a Right and a Left, and the spirit of opposition was felt from the start. Hardly a composition that was acclaimed by one party but was hissed by



THE DÜSSELDORF MUNICIPAL THEATER, where the festival opera was produced.

the other. (It is natural, of course, that the innocent amateur was usually on the conservative right.) At the fourth concert the atmosphere became electric, and when at the end of the imitative Graener symphony a young member indulged in a proper cat-call, there followed a tussle that certainly did not show the German musician in the most agreeable light. What outraged the younger element, however, was the apparent partiality of the conductor, Professor Panzner, himself. That somewhat irascible gentleman—inspired, so he said, by an impulse to protect his orchestra—first helped to eject the cat-caller, and then made a little speech "explaining" his act.

ORGANIZING THE OPPOSITION.

This probably unprecedented action of a conductor became the subject of a heated discussion at the annual meeting of the society next day. The "left wing," after submitting with docility to all the acts and "recommendations" of the governing machine, broke out in open revolt on this seemingly unimportant matter, and failing to get satisfaction, left the hall in the midst of pandemonium.

Toward the end of the festival the sentiment of the liberal and radical wing had so far crystallized that the beginnings of an organized opposition were discernible—perhaps for the first time in many years. If that opposition makes its wishes felt and gains the support that it expects there is more than a likelihood that the history of the organization will have an abrupt turn next year. It is more than likely, too, that the programs will begin to look very different beginning with the year 1924, if indeed the powers that be do not see the handwriting on the wall before then. Meantime the election of Carl Ehrenberg, the composer of that sad kapellmeister-opera, to fill a vacancy on the music committee does not augur any too well for the next festival, to be held, probably at Cassel, in 1923.

"OCCUPIED," BUT HOSPITABLE.

The social side of a "Tonkünstlerfest" is at least as fatiguing as the professional side itself. Suppers and teas, summer-night festivals and cabarets, art exhibitions and official receptions crowd one another so that only a confused impression remains. The city of Düsseldorf, though laboring under the pressure of foreign occupation (the French tri-color fluttered on the very building in which the festival was held), outdid itself in providing entertainment for its many distinguished guests. The number of these could not have fallen far short of a thousand, and many of them were privately quartered in the residences of leading citizens. Composers, executive artists and critics from everywhere met and discussed the works. The business side, too, was represented; and publishers and impresarios closed many a contract at this "exchange." Nearly every conductor of importance was there to hear and scout for novelties—and a conductors' assembly was held alongside the festival. It would be futile to name individuals; it was a Celebrity Fair and an autograph hunter's paradise.

Düsseldorf, as I said, is an artists' town, and the artists—the painters and sculptors—of Düsseldorf did their share toward livening things up. Two special art exhibitions



A GROUP OF "PROGRESSIVES"

at the German "Tonkünstlerfest." Left to right: (Front row) Alois Haba, composer of the symphonic fantasy for piano and orchestra; Philip Jarnach, composer of the flute sonata; Erwin Lendvai; Rudolf Kasner, the Berlin critic; (back row) Alex. Stern, Hamburg correspondent of the MUSICAL COURIER; Jascha Horenstein, composer; Eduard Erdman, pianist; Heinz Tieszen, composer.

were on, and of these the great International Exhibition was of particular interest. A movement was started, too, for a sort of international musical "exhibition" to be held under the same auspices—the artistic rapprochement that musicians have talked about ever since the war, while their brothers, the painters, were actually doing it. The artists of Düsseldorf also placed their beautiful, romantic club, the "Paint-Box," at the musicians' disposal, and served up a parody of modern music for them that must have delighted the conservatives considerably more than the real article. In short, with all its disharmonies—musical and otherwise—the Düsseldorf Festival will remain a pleasant memory; and it may prove to have been of importance to German music after all.

CÉSAR SAERCHINGER.

ENDICOTT PRIZES AWARDED AT NEW ENGLAND CONSERVATORY COMMENCEMENT IN BOSTON

Scholarship Winners Also Announced—Boston Artists Sail—American Opera Company's Plans

Boston, Mass., June 24, 1922.—A class of ninety-one seniors and six post-graduates received diplomas from the New England Conservatory of Music after an inspiring commencement concert on Tuesday, June 20, in Jordan Hall. Notable features of the program were the first performance before any audience of a fantasy for piano and orchestra by Frederick S. Converse and the revival, as a memorial to the late Samuel Carr, former president of the board of trustees, of George W. Chadwick's Elegy for orchestra and organ.

For the first time announcement was made of the award of the Endicott prizes in composition. These prizes have been guaranteed for a period of five years by H. Wendell Endicott, of the board of trustees, whose idea is that creative work shall thus be stimulated among the students. Each prize awarded carries, in addition to its award in money, a scholarship in composition at the Conservatory for the ensuing year. The disbursements were as follows: To E. Aldrich Dobson, of Hyde Park, was awarded \$100 for the best composition for orchestra; to Margaret Mason, of Clarinda, Ia., \$100 for the best composition for string quartet; to Doris Carver, of Los Angeles, Cal., \$50 for a pianoforte composition, "Noctette," and \$50 for a set of three songs, and to Grace Stutson, of Boston, \$50 for a set of three songs.

In addition to the Endicott prizes major scholarships for 1922-23 were assigned as follows: The Bergman scholarship (pianoforte), Jesus Sanroma of Porto Rico; the Converse scholarship (voice), to Miss Bingham, Miss LaFrance and Martha Atwell of Bellevue, Penn.; the Converse scholarship (pianoforte), to Ella Flanders of Skowhegan, Me.; the Brown scholarship (voice), to Bernice Batson of Hattensburg, Miss.; the Evans scholarships in pianoforte, to Margaret Mason, Edith Spinazzola of Medford, Mass., Lillian Chrislip of Phillips, W. Va., Marguerite Rist of Turners' Falls, Mass., and Mary Hobson of Park City, Utah; the Evans scholarship in voice, to Marion Herrick of Dorchester, and the scholarship for violoncello to George Brown of Melrose Highlands; the Carr scholarship (violin) to Ruth Fraser of Detroit, Mich., and the Sampson scholarship (voice) to Esther Marshburn of Boston.

The class which was graduated from the New England Conservatory was probably the best, in point of scholarship, that has ever gone forth from the school. The class average, according to figures given out from the office of the dean of the faculty, for the junior and senior years was between B and B plus, or, on a percentage basis, about eighty-seven per cent. The class membership was as follows:

Adaline E. Albright, Ruth H. Anshen, Willa H. Astill, Martha N. Atwell, Josephine O. Austin, Hermine S. Aydjian, Kathryn M. Barshinger, Minot A. Beale, Ruth D. Bellows, Agnes C. Beverington, Elizabeth Bingham, Beatrice A. Blanchard, Julia E. Blankenship, Margaret M. Bowser, Rose L. Brener, George A. Brown,

Martha V. Brubaker, Myrtle M. Bruner, Donna L. Buck, Jessie Bullock, Althea N. Carr, Doris M. Carver, Lillian B. Chrislip, Malcolm L. Cobb, Della E. Davidson, Dorothy Devans, Jean A. Dunn, Herman Felton, Blanche H. Finke, Esther A. Flaxman, Ruth A. Fraser, Eleanor P. Furminger, Ada P. George, Susie Giddings, M. Ethel Goodale, Helen A. Gordon, Norma E. Greenwood, Henrietta C. Harper, Esther K. Hawkins, Frederick W. Heim, Grace H. Held, Jean E. Jamieson, Ethel D. Knights, Clarence F. Knudsen, Louis W. Krasner, Leon C. Kuntz, Muriel La France, Margaret F. Leong, Harold H. Logan, Mary E. Madden, Helena C. McGuire, Helen L. McNamara, Ellen C. Neilson, Pauline L. Nemser, Cornelia E. North, Dorothy D. K. Okey, Clarice M. Painter, Dorothy E. Perkins, Antoinette J. Perner, Hildreth W. Polley, Gladys H. Posselt, Lillian M. Pride, Patrel F. Randall, Alice M. Rathbun, Myrtle E. Richardson, Helen Ring, Virginia C. Ruffin, Theresa M. Santoro, Harold F. Schwab, Camille C. Serra, May E. Shuman, Carol F. Simpson, Dorothy G. Simpson, Donald S. Smith, Vera M. Smith, Julia E. Sonnabend, Beate S. Spectre, Edith E. Spinazzola, Rebecca D. Stoy, Grace M. Statman, Ruth E. Thomas, Maie V. Underwood, Antoinette G. Watson, Helen L. Welch, Clara F. Wells, Mary T. Wendell, Godfrey H. Wetterlow, Eleanor Whittinghill, Katie M. Williams, Elizabeth D. Wood, Lillian E. Wood.

Post-graduates who completed their work this year were: Freda R. Feldman, '20; Alice M. Hamlet, '20; Sarah L. Johnson, '21; Marjorie F. McClure, '19; Ruth Shubow, '20; Charles P. Touthette, '21.

Seniors on the commencement program and the numbers they rendered were as follows: Harold Francis Schwab, of Los Angeles, Cal., Handel's first movement of the concerto in B flat major, No. 2, for the organ; Louis W. Krasner, of Providence, R. I., Wieniawski's fantasy on two Russian airs for violin and orchestra; Elizabeth Bingham, of Woodstock, Vt., Wagner's aria from "Lohengrin;" Alice M. Rathbun, of Mansfield, Mozart's first movement of the concerto in C minor, for pianoforte and orchestra; George A. Brown, of Melrose Highlands, two movements of Lalo's concerto in D minor; Muriel LaFrance, of Toledo, Ohio, Verdi's "Caro nome" from "Rigoletto;" Malcolm L. Cobb, of New Haven, Conn., Widor's intermezzo from the Sixth Symphony for the organ; Eleanor Proctor Furminger, of St. Catharines, Can., Converse's fantasy for pianoforte and orchestra; Martha N. Atwell, of Boston, recitative and aria from Verdi's "Aida;" and Minot A. Beale, of Rockyand, Bruch's two movements of the Scottish fantasy for violin and orchestra.

After the foregoing program a reception was given by the Conservatory Club to the graduates, trustees and faculty in Recital Hall. On Monday evening, the Conservatory Alumni Association held its annual reunion at the Hotel Victoria. Henry M. Dunham spoke on "The Conservatory in Franklin Square Days;" Wallace Goodrich, dean of the Conservatory, on "The Conservatory of Today;" George W. Chadwick on "The Conservatory of the Future," and Rev. Ransom M. Church, of the Church of the Messiah, on "Church Music." The speeches followed a reception and dinner.

The following officers were elected for 1922-23; president,

James E. Bagley; first vice president, Mrs. C. L. Overlander; second vice president, Walter J. Kugler; treasurer, Alfred DeVoto; financial secretary, Homer C. Humphrey; auditor, Henry M. Dunham; recording secretary, Bertha S. J. Graves; corresponding secretary, Minnie B. Fox; directors: Mrs. G. K. Bancroft, William L. Gray, Alice Hamlet and Harold H. Logan.

LOUISE HOMER RECEIVES HONORARY DEGREE AT TUFTS.

The degree of Master of Arts was given to "Louise Betty Homer, of Bolton, N. Y., opera singer," at the sixty-sixth annual commencement exercises of Tufts College last Monday, at College Hill, Medford, Mass. The award was made before a large gathering of distinguished guests and was conferred by President John A. Cousins of the college.

BOSTON ARTISTS GO ABROAD.

The annual summer exodus of local artists is well under way. Europe seems to be exercising its pre-war fascination, claiming three more willing victims during the past week. Laura Littlefield, the popular soprano, sailed from Boston last Friday on the S. S. Carmania. Dorothy Parker, her accompanist, sailed with Mrs. Littlefield. They will visit France, England, Switzerland and Germany, returning to America in late September for the beginning of her concert season.

Felix Fox and Harrison Potter, both members of the faculty of the Felix Fox School of Pianoforte Playing, and both of them solo pianists of striking merit, sailed from New York last Saturday on a French liner. Messrs. Fox and Potter will spend most of the Summer in France, Mr. Potter doing considerable work with Isidore Phillip, who was the teacher of Mr. Fox.

Other Boston artists now in Europe are Georges Longy, Richard Burgin, Arthur Fiedler and Jean Bedetti—all members of the Boston Symphony Orchestra. Pierre Monteux, the French conductor, who went abroad directly after the close of the Symphony season, sailed for New York from Havre last Saturday on the S. S. Paris. Mr. Monteux will join his family at Northport, Maine, immediately following his arrival.

AMERICAN OPERA COMPANY PLANS.

Nicola Oulukanoff, Russian baritone and well known vocal instructor, also organizer and general manager of the American Opera Company, announces that his company will give a season of operas sung in English during October, in Jordan Hall. After the Boston season he plans a tour of the largest New England cities, and preparations are being made to give a number of performances in New York City. Rodolfo Fornari and Mr. Oulukanoff, both members of the original Boston Opera Company, will direct the performances with the assistance of Ethel Freeman in training and rehearsing. The opening operas will include "Pagliacci," "Cavalleria Rusticana" and "The Sleeping Queen." J. C.

Prof. Wodell to Direct Spartanburg Festival

Spartanburg, S. C., June 23.—Prof. Frederick B. Wodell of Boston, will be the director of the 1923 Spartanburg Music Festival, succeeding Prof. Louis Bennett, who resigned and returned North to open a studio.

Dr. Robert P. Pell, president of Converse College, announces that Martha Alexander-Mullin of New York, will be teacher of violin at Converse during the next session. Mrs. Alexander-Mullin holds the B. A. degree of Cooper Institute; she has studied violin with Visanski, Bendix, Wittek and Von Ende.

Prof. Wodell, in connection with his duties as director of the next Music Festival, will be teacher of voice at Converse College.

It was reported that Dr. William Mayfarth, dean of the music department of Converse College, had resigned, but President Pell states that this is not true, as Dr. Mayfarth will continue his work here. D. L. S.

Sibyl Sammis-MacDermid Presents Young Artist

Vera Small, soprano, who has been spending several months in New York with her former instructor, was heard in a studio musicale on June 20, in a program designed to display her versatility and in which she disclosed a voice of warmth and color. Mr. Small was heard in some well played flute solos and also in obligatos to some of the songs. The program follows: Songs—"Pale Moon," Logan; "Rain," Curran; "Charm of Spring," Clark; aria from "Il re Pastore," Mozart; "Sacrament," "If I Knew You and You Knew Me," "My Love Is Like the Red, Red Rose," MacDermid; flute solos—"Andalouse," Pessard; "Le Bibillard," Terschak; songs—Micaela's aria from "Carmen," Bizet; "Pipe Out Ye Silver Flutes," Goatley; "Wild Bird," Lieurance.

Dr. Vilem Zemanek Dead

Prague, June 9.—Dr. Vilem Zemanek, who died here last night at the age of forty-seven, has been one of the most commanding musical figures of the Czechoslovak Republic. He studied at Vienna with Schalk and Löwe and, after acting as kapellmeister with the municipal operas of Elberfeld and Riga, in 1903, was entrusted with the leadership of the Czech Philharmonic Orchestra of Prague which under his conductorship gained a great reputation. When Czechoslovakia became independent in 1918, Zemanek fell a victim to certain chauvinist national currents and since then headed one of the most important concert bureaus of this city. He was also a pianist of great achievements. P. B.

Oscar Saenger at the Chicago Musical College

Oscar Saenger left New York Saturday afternoon for Chicago, where he will conduct master classes in private voice lessons, teachers' and repertory classes, and auditors' classes, at the Chicago Musical College for a term of five weeks, from June 28 to August 1. Associated with him are two assistant teachers from his New York studios: Emily Miller and Willis Alling. During the summer months, the New York studios will be in charge of several assistant teachers in voice, coaching and practice lessons, and all arrangements may be made with L. Lilly, secretary, at his New York studios.

ETHYL HAYDEN



Soprano

A CASE OF CRITICAL AGREEMENT

Richard Aldrich in N. Y. Times—

Miss Hayden's voice is an unusually beautiful one; its quality is peculiarly individual, fresh, poignant. It has abundant power; it is admirably equalized throughout its extent. Her production of it is excellent. It is thus to be seen that she is richly endowed at the beginning of her career, and she has great poise in front of an audience.

Her singing was striking in its great beauty of tone, in its excellence of phrasing, its charm of delivery, the genuine musical feeling that pervaded it, the intelligence with which the character and significance of most of her numbers were grasped and expressed. All in all, she is one of the most promising appearances that have been noted recently in the New York musical world.

H. E. Krehbiel in N. Y. Tribune—

Her singing provided one of the surprises and genuine delights of the season. She is the possessor of a soprano voice of exquisite timbre and purity. Miss Hayden sang intelligently, tastefully, as if she knew and felt the beauty of melody and instinctively knew how to produce it. Always she disclosed the loveliness of the line, an artistic virtue of which the newcomer at the opera seems unconscious.

In all her songs, Miss Hayden followed her exemplar (Mme. Marcella Sembrich) in a blending of poetical sentiment with the beauty of the melodic line, making the music eloquent without resort to the dramatic manner, so often abused.

Management LOUDON CHARLTON, Carnegie Hall, New York

Cornish School Holds Eighth Annual Festival

The eighth annual festival of the Cornish School of Seattle, Wash., Nellie C. Cornish, director, took place from May 28 to June 10 inclusive.

The opening program on the evening of May 28 was in the nature of a students' recital, those taking part being as follows: Barbara Tanberg, Elsie Jane Hadley, Frances Libbee, Betty Fetter, Frank Lee, Virginia Bloxom, Evelyn Kelly, Vivian Condon, Helen Rhodes, Frederick Howard, Margaret Renshaw, Maty Allison, Eleanor King, Mary Dawson, Irja Kopika and Jane Hoblitzell, all of whom are students from the classes of the Misses Dall and Parry and Mr. Armstrong.

Monday evening was devoted to the annual concert of the Cornish Symphony Orchestra, Francis J. Armstrong, conductor, held in Masonic Temple. The program consisted of numbers by Mozart, Delibes, German and Meyerbeer, while the Mozart concerto for two pianos and orchestra was rendered by Paul McCoolle and Jack Perine, and Ernest Jaskovsky was heard in the Mendelssohn concerto for violin and orchestra, op. 64.

Tuesday's program was given by the pupils of Ella Helm Boardman, Anna Grant Dall, Francis J. Armstrong, Jacques Jou-Jerville and Boyd Wells. Those appearing were Frances Williams, Robert A. Huestis, Graham French, Anna Louise Soelberg, Margaret Walker, Isabel Brook, Clarence Hale, Mark Sandstrom, Una Robinson, Margaret Hartshorn and Ernest Jaskovsky.

A joint recital by Edith Rogers, violinist, a pupil of Francis Armstrong, and John Hopper, pianist, from the class of Boyd Wells, took place on Wednesday evening.

Thursday, June 1, Louis Drentwett, from the class of Boyd Wells, gave a lecture recital, while on Friday evening, June 2, Dorothy Baker and Elna Burgeson appeared in a joint piano recital, the former rendering the first half of the program and the latter the second half.

Saturday evening, June 3, Paul McCoolle gave an entire program of piano music; Sunday evening, Gertrude Nord, soprano, and James Dobbs, baritone, both from the class of Jacques Jou-Jerville, rendered the program; Sunday, June 4, an ensemble concert was the attraction, with the following soloists: Irja Kopika, Ernest Jaskovsky, Helen Stewart, Irene Williams, Elna Burgeson, Frances Williams, Margaret Joslin, Jane Hoblitzell, Anona Roberts, Margaret Hurlburt, Constance Hart, Bettina Dobrin, Mary Dawson, Ruth Lindsey, Ralph Gailey and Anna Louise Soelberg. These pupils are from the ensemble classes of Mrs. Peabody, Miss Dall, Mr. Kirchner, and Mr. Jou-Jerville.

Monday evening, June 5, another students' recital was given, the following participating: Margaret Joslin, Phyllis Gulliford, Robert Norton, Marian Boyle, George Davis, Mrs. H. B. Perry, Elizabeth Childs, Constance Hart, Fidelia Gurgess, Mrs. Drury Adams, Kathrine Worth, Arthur Kloth and Mrs. J. B. Harrison. The teachers responsible for these young performers are Mrs. Peabody, Mrs. Strong, Mrs. Boardman, Miss Dall, Mr. Armstrong, Mr. Cady, Mr. Jou-Jerville and Mr. Wells.

June 6 brought a joint recital by Esther Van Valey, so-

prano, and Doine Smith, violinist, with Paul McCoolle at the piano. Miss Van Valey is from Mr. Jou-Jerville's class and Miss Smith from Mr. Armstrong's.

Wednesday evening, June 7, a piano recital was given by



JACQUES JOU-JERVILLE,
head of the voice department of the Cornish School of
Music, Seattle, Wash.

Jack Perine assisted by Olive Hartung, soprano. The former is from Mr. Wells' class and the latter from Mrs. Boardman's. Another Jou-Jerville pupil, Helen Hoover, gave an entire program on Thursday evening, June 8, with Paul McCoolle assisting at the piano.

Friday evening, June 9, and Saturday afternoon, June 10, were devoted to the annual festival of dancing, produced by Mary Ann Wells at the Metropolitan Theater. The pro-

gram consisted of five parts: "Village Spring Fête of Merrie England," "The Magic Spectacles," "The Enchanted Fountain and the Great White Bear," "Ballet School of 1841," "Legend of the Incas." The dance festival was intensely interesting, and the work and size of the production reflected much credit upon those who staged and trained the pupils. All in all, the eighth annual festival of the Cornish School was an artistic success from start to finish.

Jacques Jou-Jerville, who is at the head of the vocal department, must also be complimented upon the high standard of the work done by the vocal pupils, the other teachers of the various departments sharing in the honors.

K. I.

Harold Land and T. Tertius Noble in Radio Recital

Harold Land, baritone soloist of St. Thomas' Church, Fifth Avenue, and T. Tertius Noble, organist and master of the choir, gave a recital over the Westinghouse Radio on Sunday, June 18. The program included Old English Songs, modern French, a number of English ballads and three sacred solos by American composers. Enthusiastic reports have come from all parts of the country.

Raymond Havens to Summer in Europe

Raymond Havens, pianist, sails for Rotterdam, July 8, on the S. S. Nieuw Amsterdam of the Holland America Line. He will spend the entire summer in Europe. From Rotterdam, Mr. Havens will proceed to Amsterdam, thence to Heidelberg, Oberammergau, Vienna, Venice and Florence.

Sapio Pupil Engaged for Metropolitan

Selma Segall, an artist pupil from the studios of Signor Sapio and Mme. De Vere-Sapio, of New York City, has been engaged for the Metropolitan. Her contract calls for principal dramatic soprano roles.

Lennox to Fly from London to Paris

Elizabeth Lennox, the contralto, will sail from Montreal for Europe on July 1. While abroad she will fly from London to Paris and with her sister will spend some time in Ireland.

Manfred Malkin to Play at Rye

Manfred Malkin, pianist, who gave two very successful New York Carnegie Hall recitals during the season just past, has been engaged for a concert at Rye, N. Y., today, June 29.

Dunning Classes at Scudder School

Carrie Louise Dunning will hold her New York normal classes at the Scudder School, on West 72nd street, and not at Carnegie Hall.

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Director of Music in the Public Schools of New York City

MUSICAL INSTRUCTION BY MEMORY

The Important Place Which the Music Memory Contest Has Taken in the Musical Life of the School Child—Some Expressions of Opinion by Professor Dykema, of the University of Wisconsin

The Music Memory Contest has come to stay as a part of school work. As we have pointed out before, the proponents are greater than the opponents, but it is fair to give both sides the benefit of full investigation. No one cares to doubt that the memory contest is a great factor in educational development, yet it is true that severe criticism has been directed at the large list of selections which has been used throughout the country for several years past.

We do not admit, however, that very much of this criticism has been justified. First, we are told that many advanced instrumental compositions have been used. Second, that American composers have been strangely neglected. Third, that trivial music has been selected to the prejudice of more worthy contributions. However just these criticisms may be, it must not be forgotten that the Music Memory Contest is doing more for the musical development of America than any other single factor, and the idea has been nurtured in the public schools, and the supervisors of music are responsible for this great development.

THE CONTEST VERSUS APPRECIATION.

The great wave of music appreciation is spreading rapidly over the schools of the world. We know that the spirit which is aroused through the contest has been responsible in many cases for a year's wave of enthusiasm. Can the daily lesson in appreciation as part of the regular class work accomplish the same result? Peter W. Dykema, professor of School Music at the University of Wisconsin,

discussed this phase of the work before the Music Supervisors' National Conference at Nashville. The following is taken from his address.

THE PROJECT A TEST OF TEACHING POWER.

"The statement that a Music Memory Contest is a disturbing factor in the school program may be more of a condemnation of the teacher than of the contest. It may be a lack of vision which fails to see the tremendous gains in the whole attitude for music in life which this period of intense interest brings to the children. Everyone who has conducted a successful Music Memory Contest has been astonished and delighted at the eagerness with which children and other participants enter into the study. Here is a type of music study which appeals to every age provided only that the selections be suitable. The whole problem of teaching in a music memory contest is that of proper guidance of the interests that have been aroused. It is true that so much excitement may be aroused that unless it is properly guided, it will side-track other interests. But when has this not been the case with any great experience? Who in moments or days or weeks of great excitement or exultation has not had the ordinary balance of life disturbed? But who on the other hand would, to avoid this, be willing to abandon vacations, excursions, meetings with great personalities, assisting at unusual functions or undergoing those other times of standing on great heights which give the inspiration and guidance to us during the ordinary routine of life? Travelers and pilgrims spend days journeying in the valley along trails which have been sketched out during a few moments of uplift and outlook on the mountain tops. Most of us live largely on the help and inspiration that has come from a few periods of deep impression and insight, rather than upon the daily abundant need of quiet days of steady work, when routine shall be the rule rather than the exception. But it means that we shall be wise enough to recognize the value of white heat and complete absorption in an idea.

"While we may not go so far as to advocate having a Music Memory Contest disrupt an entire year's work in music, we may nevertheless state with the backing of many supervisors and especially of many principals and superintendents, that numerous children have found in a Music Memory Contest the one aspect in the year's music program which has interested them and that through this interest they have obtained an insight into music, and a love for it which they, like hundreds of other untouched children before them, have passed through the entire school system without obtaining. Moreover many supervisors have found that their Music Memory Contest has developed an impetus of enthusiastic devotion which persisted throughout the entire year. Some have even been skillful enough to include in their list selections which were so well adapted to serve as a beginning of a more intensive study that the Music Memory Contest could be said to have motivated all the rest of the year's work.

THE SOCIAL ELEMENT: MAKING THE CONTEST COMMUNITY-WIDE.

"In all of these Music Memory Contests one of the strongest elements has been the social appeal. The fact that other grades in the same building, other buildings in

the same city and probably in the county or even in the State, were working upon these selections has been a powerful stimulus. An extension of this idea has led many supervisors to extend the contest beyond the schools and make it community wide. Three important reasons commend the wisdom of this procedure. First: the effect upon the adults.

EDUCATING THE ADULTS AND ENLISTING THEIR SUPPORT.

"To many teachers who have had little contact with the community at large it has been a surprise to learn how eager the adults are to obtain some of the same advantages which are being accorded the children. This is constantly made evident in the interest which the parents manifest in the children's attempt to get acquainted with the selections, in the great numbers of adults who attend the programs and final contest, and in the numerous grown-ups who somewhat surreptitiously test themselves while the contest is going on. It is true that in places where contests have been inaugurated for the school children alone, adults are a little reluctant to enter the same contest; but where the contest has from the very start been made a community affair the adult is quite as anxious as the child to extend his knowledge of good music. Moreover the ordinary adult is quite on a par with most Fifth or Sixth Grade children in the knowledge of good music. Listening to good music is a social act which can be carried on by children and adults most profitably and congenially. Certainly in these days when there is so much change in the methods and materials of the school program from what they were a decade ago, it is extremely desirable to seize any opportunity which will put the parents and other adults into sympathetic touch with a portion of the school program. We must also remember that although undoubtedly the hope of a nation musically is in the training of the tastes of its children rather than of its adults, there are ten or fifteen years ahead of us before the present generation of school children become the adults of our community. During these years our present adults will to a large extent control the attendance at concerts and entertainments, and the purchase of records and the sheet music which will set the musical standard of the community. Anything we can do to affect these adults will not be so permanent as the fixing of standards of taste in the children, but it will be of distinct help. There are various plans of involving adults in the contest. . . .

EFFECT ON THE SCHOOL OF ADULT PARTICIPATION.

"A second reason may be stated thus: Even if we did not care to involve the adults for the good which may come through their being affected, even though we felt we were doing enough if we concerned ourselves only with the children, we might be led to believe in the desirability of making the Music Memory Contest a community affair. This is because of the strong reactive effect upon the children which the interest and the participation of the adults in any phase of school activity produces. Educators are constantly endeavoring to relate school work to life, that is to the doings of the grown-ups. The Music Memory Contest for the reasons given above does this admirably. . . .

CAPITALIZING THIS ADULT INTEREST: THE COMMUNITY MUSIC COMMITTEE.

"A third reason may be advanced which is probably not directly applicable to the Music Memory Contest or the Course of Study, but which indirectly may be of the biggest importance. This is the enlisting of the interest of the public in school music. Many supervisors have felt that they are quite unsupported in their music work. The general public has seen but little to interest them in what the supervisor has been teaching; the professional musicians have felt the school work had very slight relation to real music; and even many superintendents have seemed to tolerate rather than advocate music in the school program. Numerous instances might be cited in which the enlisting of the interest and support of the adults in a community wide Music Memory Contest has resulted in enthusiastic support of the supervisor's general music program. The superintendent who owns a phonograph may have learned that through a Music Memory Contest he can get more enjoyment from his records; the professional musicians may have found an appreciation of their efforts when they played or sang some of the contest numbers that they had not experienced in many years; the private teacher may have observed with a sigh of relief that her pupils are intelligent and concerned about pieces they are playing which are in the contest; the parents may have discovered that music has replaced basketball or football as a topic of conversation with their children. All of these movements have tended to build up a public sentiment in support of music in the school. . . .

THE REASONS FOR THE CONTEST.

"Why has the Music Memory Contest won so many friends for itself and enlisted so much interest in the general school music program? Largely because it is simple, direct and immediately useful. . . . It is not a skilled school educator's finely balanced process for providing highly specialized musical training, but a father's practically impromptu idea for obtaining a little specific information and especially an attitude toward music. The father's plan does not exclude or oppose the educator's process. The contest is not a substitute for a Music Appreciation Course of Study. But the contest does maintain that at least now, when we are just starting to make use of the great treasures which mechanical musical instruments are placing at our disposal, we must use every means to start our people, young and old, with a great impetus toward the acquiring of good music."

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REVIEWS AND NEW MUSIC

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"LA COQUETTE" (for Piano)

A tuneful, free flowing little three-page piece in four flats, with singing melody, graceful, pretty throughout, by H. J. Tandler. Syncopated accompaniment, with sustained bass harmonies, two nice climaxes, sounding quite charming, and a futuristic cover-page, consisting of a belle with balloon skirts, dangling men and hearts, throwing away broken hearts from an overflowing basket, all in rainbow colors, make it attractive to the eye.

(The John Church Company, New York, Cincinnati, London)

"WHAT FO' DE TWILIGHT TROUBLE ME?"

Real "darky music," by Franklin Riker, in a wistful style, straight-away Southern syncopated measures abounding. May D. Hatch has written pretty verse; the cullud pussen complaining that the "bird o' ma haht doan' come; and I wan' yo', wan' yu' so." For medium voice, range D below to E, fourth treble space.

"THERE'S A LARK IN MY HEART"

Charles Gilbert Spross has dedicated this song to charming Anna Case. This spontaneous, bright number is sure to make a hit. It runs along naturally, with verve and vigor throughout, with triplet-chord accompaniment and brilliant piano part, as is the case with all the Spross output. James King Duffy's stanzas are skilfully written, and of course the music fits the words well, for Spross knows how important this is. A "natural" sign is missing in the copy for soprano, page six, measure two, vocal part. For high and low voice.

NEW MUSIC

Oliver Ditson Company, Boston and New York

"INDIAN LAMENT," a piano composition by Homer Grunn. Excellent work for octave practice both in right and left hand. Recital number for fourth grade. Sufficient melody to make the study interesting.

"POLKA CAPRICE," for piano by F. Sabathil. Another student's recital number. Fourth grade work. Brilliant and effectively written. Octave, thirds and fifths, in abundance. The pupil must have good technique to master this.

G. Schirmer, Inc., New York

"THE BIRD AND THE SQUIRREL," an encore song for high or medium voice, by Mary Carr Moore. Can be used to good effect on a popular program. Perhaps in the studios it will find greater favor. If the student is in need of practice in diction this selection will help, for without good diction the song will fall flat.

"EVENING," in the key of D. This selection begins rather quietly in D major, goes into the minor, and ends with sustained phrases again in major. Good practice in sustained work. Not out of the ordinary.

"HYMN TO THE SAVIOUR," an anthem for mixed voices and a soprano solo, by E. Krenner and arranged by Max Spicker. The text has been edited by Edward Shippen Barnes. Well harmonized with splendid opportunity for the soprano. Many of the passages are brilliant. The chorus work is sustained response. A new publication.

"BLESSED ART THOU," a four part chorus for mixed voices. No solo. Published several years ago and reissued recently. This selection is by Roland Diggle. The accompaniment is very simple, thus giving full opportunity to the voices.

"JUBILATE DEO," a duet or two part chorus by Nathaniel Irving Hyatt, from Schirmer's new catalogue. Interesting of its kind. Short and not difficult. Text from the Psalms.

Arthur P. Schmidt Company, Boston

"THE LAND OF MY DREAMS," song by Cuthbert Harris. In three keys, D, C, G flat. Written in the popular style with a melody that is not marked with originality. The usual broad climax with high notes. Students buy this type by the dozens. Lycum and Chautauqua number.

M. Witmark & Sons, New York

"UP THERE," song, by Robert Braine, to lyric by T. B. Swift. The second title, "Riding a Rainbow," comes nearer fitting. It is a foolish thing for a song—this wild imagination of a child, who wants to fly to the moon. The musical setting is worthy of better material.

Composers' Music Corporation, New York

"PROUD MAISIE," song by George F. Boyle, to a poem of Scott. Rather attractive, although the appeal is limited.

"A SPIRIT HAUNTS THE YEAR'S LAST HOURS," also by George F. Boyle, to a poem of Tennyson. A concert number, for the high voice. Not much consideration for the voice in this. Many of the phrases lie high and are made more difficult by the consonants. Only one who knows how to sing and who has a good voice can hope to master it.

Enoch & Sons, London and New York

"THE BUDS," a song in two keys, E flat and F, by Barbara Thornley. Song of spring, the flowers and birds. Best suited to studio work for there is not much to recommend it for the concert.

"LITTLE CONNEMARA ROSE," song by Stanley Dickson to words by Edward Lockton. An Irish song of the popular ballad type. Two verses and a waltz rhythm chorus. Very light composition.

Joseph Williams, Ltd., London

"FIRST-YEAR PIECES," for violin and piano, by Adam Carse. A set of six numbers for beginners on the violin, all in the first position.

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position. They seem advanced and it is hard to believe that a youngster after a few lessons could play these.

Sam Fox Publishing Company, Cleveland

"DANCING NYMPHS," a piano study by Robert Braine. Student's recital work. Third grade. Attractive edition.

"THE MAGIC HOUR," a song by Marion Rogers, to words by Nina Almirall. Encore selection. In the key of A, G and F. The words will make this ballad. The setting is not difficult. Any one can play and sing it.

"ADORATION," by Wilson G. Smith. A composition of the same musical value as the one above.

"FOX VIOLIN COMPOSITIONS IN THE FIRST POSITION," by J. S. Zamecnik. A good collection of the standard type. The composer has the right idea, that of combining melody with the exercises, so as not to weary the child with dry stuff.

Sherman, Clay & Co., San Francisco

"ENOUGH TO KNOW," a sacred song by Elizabeth Orden. In three keys, B flat, D flat and F. Easy to sing. Not up to the standard of sacred numbers usually reviewed here, although no doubt it has been well received.

Suzanne Keener to Sing with Gigli, Ruffo
and De Luca

Suzanne Keener, coloratura soprano of the Metropolitan Opera Company, is one of the latest aspirants for recognition on both the operatic and concert stage of this country. Taking into consideration Miss Keener's splendid success so far in her career, she will have little trouble in securing a place all her own in the affections of the American pub-

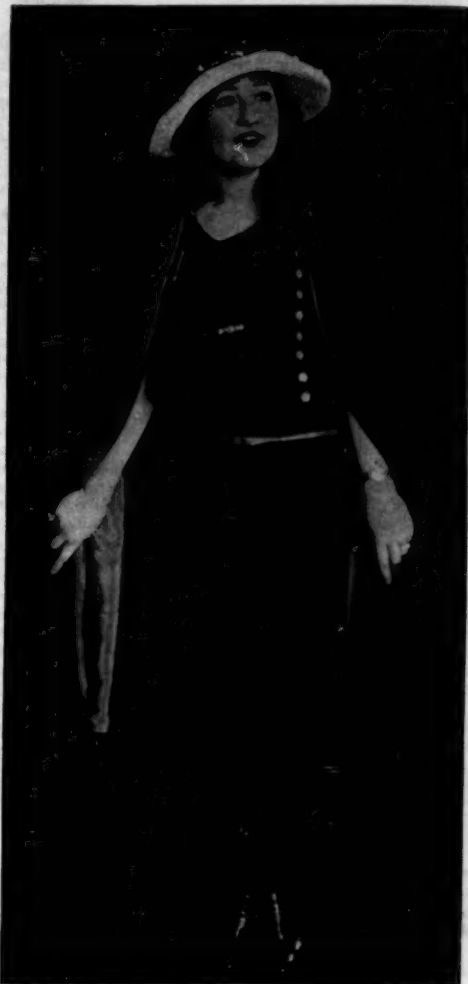


Photo by Bain News Service

SUZANNE KEENER,

coloratura soprano, Metropolitan Opera Company.

lic. Born in the little town of Lathrop, Pa., where she lived for two years, she moved to Pittsburgh with her parents, receiving her education there. She studied art in the Allegheny High School and also at the Carnegie Technical College.

It was while she was singing at a Liberty Loan drive that this young artist's voice attracted the attention of musical people in Pittsburgh, who eventually educated her. On coming to New York, Miss Keener began her studies with Delia Valeri. Not long after an audition was arranged for her with Mr. Gatti-Casazza, who immediately engaged Miss Keener for the Metropolitan Opera. In her first season with the company she met with fine success, her voice being a pure coloratura of exceptional color, range and flexibility, and with remarkably high notes. A charming and winsome personality and personal beauty are her added assets.

Miss Keener, who is under the exclusive management of R. E. Johnston, will sing during the 1922-23 season in recitals, and on programs with Ruffo, Gigli and De Luca.

Franklin Riker Takes Pupils to Adirondacks

Mr. and Mrs. Franklin Riker will spend their summer in the Adirondacks, where they have taken a bungalow at Indian Lake. They will remain there until September 10, being accompanied by several of their pupils.

A number of Mr. Riker's pupils have been winning much favor in the concert, opera and oratorio fields. For instance, when Emily Stokes Hagar appeared at the Bach Festival, Bethlehem, Pa., the North American said: "Her soprano offerings were given with a clearness and distinction that at once won her a place," while the Evening Ledger wrote: "The beautiful voice had the double merit of carrying well in the solo passages and blending perfectly with

those of Mrs. Alcock and Mr. Murphy in the concerted work."

"Dr. Andrew Knox, in the popular role of Escamillo, received an ovation, his singing of the brilliant music being captivating to the audience." So said the Philadelphia Record of the work of Dr. Knox, a baritone pupil. This endorsement was seconded by the Philadelphia Inquirer: "Dr. Knox's Escamillo was well received, especially his Toreador's song."

Lillian Greer, soprano, came in for her share of honors with the Camden (N. J.) Operatic Society, as the Courier of that city would indicate: "The role of Marguerite ('Faust') was taken by Lillian Greer, whose version was altogether an effective and compelling one. Her voice possesses both power and quality, very desirable attributes, and she encompassed Gounod's florid measures in an eminently satisfactory manner."

Lois Long Riker, soprano, represents as soloist the North Carolina delegation of the Federation of Women's Clubs at Chautauqua, N. Y., and will give a recital on November 2 at the Town Hall, New York.

Other successful pupils of Mr. Riker are appearing in vaudeville, light opera and concert. Among them are Venita Gould, Blanche Klais, Katherine Morris, Samuel Calvin, William Cormints and Katherine Palmer.

Mme. Valeri Going to Europe

Delia Valeri, the teacher of Frieda Hempel, Margaret Matzenauer, Melanie Kurt, Clara Clemens, Clarence Whitehill, and many other prominent stars, has just ended the busiest season she has ever had in the twenty years of her teaching in this country. In spite of the insistent requests and repeated statements to the contrary by the management of the Chicago Musical College, Mme. Valeri states that she positively will not teach at the Chicago Musical College this summer. As a matter of fact, she will not teach in Chicago until the summer of 1924, when she will be a member of the faculty of the summer master school of another prominent Chicago musical institution.

This summer Mme. Valeri will be in Europe, visiting London, Paris, Vienna, Milan, Rome, and other important artistic centers. She will be back in New York on September 16, when she will reopen her studio at 381 West End avenue. Applications meanwhile should be sent to her secretary, Helen Wood, at the West End avenue address.

Going with Mme. Valeri to Italy for the purpose of making their debuts there are three of her most promising pupils—Miss Cochrane, Emily Giusti and Julia Simi Carper—who have also been studying repertory in the Valeri studios under the direction of Maestro Cav. Vito Carnevali, a member of the Academy of St. Cecilia in Rome.

Myrtle Schaaf, whose picture appears on this week's front cover, has successfully appeared in more than a dozen roles and as a leading mezzo soprano with the Scotti Opera Company. In Buffalo, her native town, she sang in "L'Oracolo" and was accorded by the press and the public an enthusiastic reception.

Suzanne Keener's (see picture on front cover) latest triumph was achieved at the Newark (N. J.) Festival on May 5 ("Opera Night"), when, after her masterly rendition of the "Mad Scene" from "Lucia," the public demanded encore after encore and the applause was brought to a stop only by the energetic gesture of Conductor Wiske, who showed his watch to the crowd to warn it that the hour was late.

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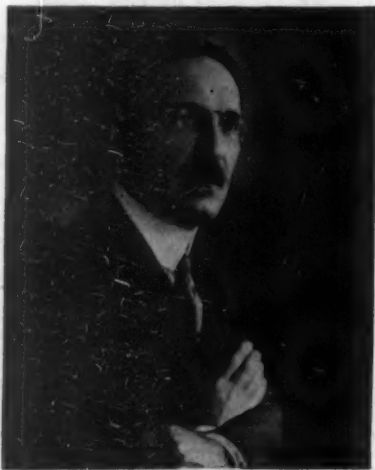
"I have made a discovery. Many years ago I began asking myself what was the trouble with all the singers. They had this or that, they had 'lost their voices,' or their voices were not giving the service they ought to give, they were husky, or had breaks, or short range, or lack of power.

"There were a thousand and one things always the matter, and the cures seemed to be largely a matter of luck. Many a natural voice got less and less or worse and worse with training, or broke down altogether after a year or two of public singing, and teacher after teacher would try his hand at putting it right again, with results that seemed to depend upon accident more than anything else.

"Rest," said the physicians, and after a year or two of rest the voices would sometimes come back, only to get as bad as ever as soon as the work started again. 'Bad placement,' said the teachers, and every teacher blamed it on some other teacher.

"But with all this there was nothing definite, and so I went to work to find out what was wrong with it all. You know, I was brought up in an atmosphere of music, voice culture, opera. My father was famous as an operatic conductor in the old days here in New York, and I heard all the discussion of the studios, of methods, of successes and failures, when I was a boy.

"As I became interested in the study of voice myself, I soon found out that nobody really knew much about it. After much study I finally came upon a truth that seemed to me to cover the matter pretty thoroughly. That was some years ago, but I was not then prepared to make it public. I had not proved to myself beyond any possible doubt the theory that I had evolved. I had to try and try and try again, on myself and on my pupils, on all sorts of chronic



TORRIANI

disorders and chronic bad habits, all sorts of voices and all sorts of temperaments, to become sure, myself, that I really had put my finger on the seat of the trouble.

"Well, then, first of all I found that the almost universal trouble with those who failed, or only partly succeeded, was due to muscle-bound throats—what the pianist or the violinist might call lack of relaxation—what the strong man, the pugilist, the swimmer or runner, would find an absolute bar to success.

SINGER NEEDS COMPLETE MUSCULAR FREEDOM.

"It is an absolute bar to a singer's success as well. What the singer needs is complete muscular freedom. Look—the sound begins at the vocal cords and passes up into the resonator of the mouth. Any interference in the throat, the air passage, or in the mouth itself, causes a loss of tone. The vocal cords may be perfect and the natural shape of the mouth cavity excellent, but, owing to interference throughout every step of the way from the vibrating cords to the point where the sound leaves the lips, the purity and ease of tone is destroyed.

"That is all simple enough. You would not expect a trombone player or a trumpet player to produce a decent

tone if he stuffed his instrument with cotton wool or if he dented in the sides! But that is just what muscle binding does—it stuffs the air passage and makes its shape irregular with dents, or, rather, with enlarged muscles.

"But—and herein lies the difficulty from the teacher's point of view—the pupil does not have any control of these muscles, does not even know where they are or what they are. Even if they are pointed out on a chart, the pupil has no direct control over them unless trained by correct exercises. The cause of much unnatural singing is conscientious effort on the part of the pupil to control muscle-bound conditions.

"What, then, is to be done? What actually takes place in the studios of honest teachers is that they do nothing more or less than try to get their pupils into the right kind of habits, judging chiefly by tonal results and teaching mostly by imitation. But is this enough? It is not! It results in accidents. I have discovered the unit, so to speak, of voice production—the one element (or the single set of elements) which is always present in all trained throats, no matter what the shape or size of the cavity—just as sonority is an essential element in all musical instruments, whether violin, piano, brass or wood.

THE PROCESS OF SELECTIVE ELIMINATION.

"I have found that the one possible process is the process of selective elimination. That which interfered with the voice is always, invariably, unnatural. The natural voice is good, the unnatural voice is bad. The point is, then, to train the natural voice without anything unnatural creeping in. And it is evident that there is a certain amount of muscular development necessary, just as there is muscular development in learning to play the piano and the violin—not enlarged muscles, but properly controlled muscles. Only, with the piano or the violin, one has to do with, so to speak, external muscles, muscles that are subject to direct control, while, with the voice, the muscles are nearly all inside the throat, chest and abdomen; and, as already stated, attempts to control them, unless properly directed, result in failure accompanied by bad habits and leading to fatal interference.

"There are certain external muscles connected with voice production, muscles one can see and feel and which may be talked about and trained, without any of that mysterious technical hocus-pocus which one so often finds in the vocal studio, especially of the quack.

THE RESULTS OF THIS TRAINING.

"What are the results of this training? The results are twofold: First of all, interference of all sorts is absolutely eliminated. The air column is opened wide and straight from the vocal cords to the mouth so that nothing prevents the perfect passage of the sound from the generator to the resonator. Second, the pupil is never told to think, and never expected to think, of the action of any of the mysterious 'internals,' vocal cords, larynx, etc. If the visible exercises are properly carried out the rest results automatically. And, as there is no holding in of the breath, no restriction, cramping or interference (all of which become impossible), the breathing power is very quickly built up to its maximum, and the jaw, lips and tongue become active and controllable for articulation.

"Beauty of voice depends upon the texture of the vocal cords, the shape of the inside of the mouth, the entire vocal cavity. That cannot be changed. I do not pretend to make a voice where there is no voice, or to make voices better than nature intended them to be. All that I can do is to get the very maximum of results from any voice, and—mark this particularly—I do not judge of what is going on inside of the throat by the sound. I judge by what I actually see and feel from the external part of the throat and jaw. It seems to me absurd to tell a pupil to 'open his throat' when there is an evident interference of muscles. The direction may be correct, but how is the pupil to do it? It results only in harmful distortions and more interference.

PUPIL CONSCIOUS OF WHAT HE IS DOING.

"With this method of mine the pupil is always conscious of what he is doing. He does not know what the ultimate results will be, or what is taking place in the invisible muscles, any more than a person knows what is happening physiologically to him when he takes his 'setting up' exercises morning and evening. He only knows that they are scientifically correct and that they result in making him better for his work, better in health, better in every way.

"So it is with my pupils. Everything they are told to do is externally visible. The result on the singing voice is as

sure and as unconscious as the result of 'setting up' exercises on blood circulation, digestion, etc. As the one is sure and safe, so the other is sure and safe. And, I may add, the correct control becomes as automatic and as fixed a habit as any ordinary action of life, and is not broken down by nervousness or any other normal, ordinary stimulus."

Cecil Arden Discusses Temperament

"Yes, I'm bound for Europe for a little holiday after a strenuous season," said Cecil Arden, of the Metropolitan Opera Company, just before the Empress of France sailed from Quebec for Cherbourg on June 13.

"You know I have a sort of feeling that American girls who are on the operatic and concert stages in this country,



CECIL ARDEN,

of the Metropolitan Opera Company, who sailed for Europe from Quebec on the Empress of France, June 13.

particularly those who received their entire musical education in America, in which class I fall, are more deserving of a good rest in the off-season. That is because they have to work harder while their season is on. The American public will stand for almost any display of temperament in a foreigner who comes to our shores to sing, and think it perfectly normal. They are perfectly willing to let him or her pose and pout and be petulant, but allow one of their own American singers to do it? I guess not. Thumbs down! American singers are supposed to know better than to be so childish.

"And what is the result? Well, we have to devote our entire time when before our audiences to singing. And did you ever stop to think that it is harder work to be paid for singing than for posing and pretending to be temperamental? I have no doubt but that many of the foreigners who cultivate temperament—of course, by no means all of them do—laugh up their sleeve to see how much of it they can display and still have their sincerity unquestioned. A good deal of lack of musical ability and a good deal of laziness can be hidden behind the cloak of temperament. But it is not possible for the American singer to use that cloak even if she or he were willing to."

Miss Arden sailed for a trip to Paris, Vienna and Italy, which will bring her back the first of October. She took with her the contract for her fourth season at the Metropolitan, where her repertoire includes over fifteen operas. In the fall Miss Arden will make an extended concert tour before the opening of the opera season. K. R.

R. L. Huntzinger, Inc., the New Name

Within the last few weeks notice has been sent out from the firm formerly known as Huntzinger & Dilworth, Inc., that the name has been changed to R. L. Huntzinger. Mr. Dilworth resigned from the company the first of last January and for many months the firm's name remained unchanged; it was understood, however, that in the near future some such announcement would be forthcoming.

Mr. Huntzinger will have some interesting announcements to make later on regarding compositions recently secured, which he believes will be of great interest to musicians.

London Engagement for the McConnells

Mrs. E. B. McConnell, vocal teacher, and her two daughters, Harriet and Marie, sailed last week for Europe. During the week of July 10 the girls will fill an engagement at the Coliseum, London.

Suzanne Keener



Photo © Lumiere, N. Y.

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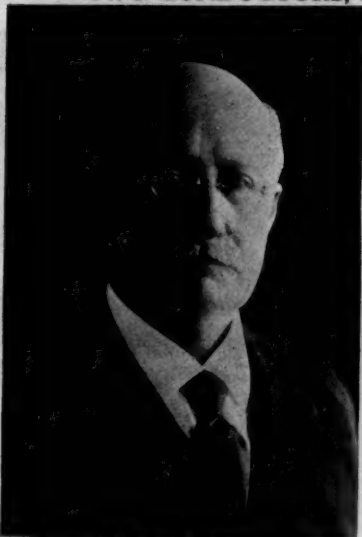
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TWO CONDUCTORS, FOUNDER AND MANAGER OF THE STADIUM SYMPHONY ORCHESTRA CONCERTS



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ADOLPH LEWISOHN,

Founder and main supporter of the Stadium Symphony Orchestra concerts.



Apeda Photo

HENRY HADLEY,

Who will conduct the first half of the season.



Reinhard Photo

WILLEM VAN HOOGSTRAATEN,

Who will conduct the last three weeks of the season.



ARTHUR JUDSON,

Under whose management the Stadium concerts are again to be given.

AMERICAN COMPOSITIONS FEATURED
AT STADIUM CONCERT SERIES

Sixteen American Compositions in First Three Weeks—Wagner Program and Symphony Evening Weekly—Competitive Auditions Close

The first Stadium concert of this year—the season opening Thursday, July 6—will be a "Wagner Night." According to the announcement just made by Mrs. Charles S. Guggenheimer and Mrs. Newbold Le Roy Edgar, chairman and vice-chairman of the Stadium Committee, good news is at hand for all Wagner and symphony music lovers, for throughout the six weeks of the Stadium Symphony Out-Door Concerts once each week there will be a Wagner night and a symphony night. The so-called "popular nights" at the Stadium this year have been eliminated. Only classical programs will be given, with Wagner, Tchaikowsky, Beethoven and such composers played. In addition, there is to be a new feature of great interest—the systematic presentation of new works by American composers. These will be given by the full Philharmonic Orchestra of eighty-five men with the same sympathetic expertness that it will devote to the classics.

For the Philharmonic next winter, Henry Hadley, who will be the conductor of the Stadium Concerts for the first three weeks preceding Willem Van Hoogstraten, who will have the second three weeks in charge, has been making thorough research into the works of latter day American composers. Some of his results will be made use of at the Stadium. Of the twenty-one programs he will conduct, Mr. Hadley will present sixteen such American compositions, all representative American works suitable for

performance out-of-doors, none of them familiar though some have already been presented here and there elsewhere. Eight, however, are absolutely new. The American composers who will be represented during the first three weeks are Nevin, MacDowell, Winter Watts, Hadley, Dunham, Chadwick, Hosmer, Barlow, Gilbert, Breil, Deems Taylor, Dunn, Skilton, Van der Stucken, Robinson, Humiston.

The "finals" of the Stadium auditions at Aeolian Hall were held in Carnegie Hall yesterday afternoon, June 28, and again this afternoon, June 29. Altogether 750 contestants have been heard. The "finals" are for established artists and those chosen from the preliminaries, these latter, however, being very few because of the high standard required. Something over forty contestants in a single afternoon have been heard. Often it has not been necessary to hear a singer through an entire aria, his or her voice showing quickly whether it was adapted for out-of-door work of this high standard.

Among the judges whom Mrs. William Cowen secured passing upon the audition candidates are Henry Hadley, Inez Barbour, Mrs. Ned Kaufman, Mrs. Sigmund Adler, Mrs. Julian Edwards, Estelle Lieblich, J. Landseer Mackenzie, Mischa Levitzki, Helen Stanley, W. A. Humiston, Mrs. Parks Brownrigg, Michel Piastro and Mrs. Louis Smith.

Elizabeth Bonner a Humorist and Artist

To Hear Her Speak Is to Remember Her Voice

"How do you do!"—commonplace words enough, but so capable of serving as a barometer of one's personality.



Photo by Mishkin, N. Y.

ELIZABETH BONNER,
contralto.

They are almost as good an indicator as a handshake, for there is a kind which makes you feel like giving the speaker a good shaking up to wake him from his lethargy, and there is the ringing, cheery kind which makes the world seem brighter, so replete are they with pure optimism.

Elizabeth Bonner belongs to the latter class. Her greeting was a joy to hear; it seemed likewise to say: "This is a jolly old world and I am glad, glad to be living in it." Perhaps it is the depth and beauty of her speaking voice, too, which attracts and holds the attention so that one would fain remain silent altogether and hear that voice without regard to the direction taken by the conversation. One instinctively recognizes it as the voice of a singer and longs to hear it in song. Small wonder that Philip Hale wrote, after hearing her Boston recital this past winter: "Her voice is of true contralto quality, rich, rather sombre, a voice of extended range. Her intonation was pure and her enunciation distinct. As an interpreter, she interested the hearer. She evidently felt the music she sang intelligently, not because she had been coached into a semblance of emotional feeling. We shall not soon forget Miss Bonner's singing of Haydn's 'Spirit Song,' Lalo's 'L'Esclave' and the songs by Fourdrain and Gretchaninoff."

Nor does one wonder that a man whose ear is as highly tuned to musical matters as Leopold Stokowski, conductor of the Philadelphia Orchestra, remembered the voice after several years, even though he could not see the owner. It is an interesting story, and at the risk of incurring Miss Bonner's displeasure it is herewith set down.

Several years ago Miss Bonner sang under the baton of Mr. Stokowski, and although she met with genuine success she felt that she was not fully prepared for her career, and the intervening years passed without any public appearances. Then one summer she went to Maine to visit some friends, whose summer home was near that of Stokowski and his charming wife Olga Samaroff. Upon Miss Bonner's arrival, she found her host and hostess planning to attend some sort of semi-social-musical function that evening. The Stokowskis, in their car,

stopped for the party and there were the usual faintly murmured introductions in the dark. For some moments the conversation was general, then Miss Bonner answered some question addressed to her, whereupon the famous conductor, after listening intently, remarked:

"I have met you before. I can't remember your face but I know that voice. Let me see," he continued musingly. "It was in Philadelphia and you sang"—mentioning what she had sung.

When one considers the number of people Conductor Stokowski meets during the season, this display of memory may well seem remarkable, but even those less susceptible to sound than he would have no difficulty in recognizing that voice, even while they might not be able to recall the circumstances of the previous meeting.

But it is not only Miss Bonner's voice which attracts and pleases one. There is a merry twinkle in her eye and a delightfully whimsical smile, which seem to denote that she is the possessor of that never-failing grace, a sense of humor. Better acquaintance establishes this supposition as a fact and she is found to belong to that rare genus which enjoys a joke on herself quite as well as on the other fellow, and can always see a humorous touch and the silver lining, no matter how dark the cloud.

H. R. F.

Vera Curtis to Be Busy During Summer

Vera Curtis' very busy season is rapidly encroaching upon her vacation time, as she has been filling engagements through June and is booked for several important appearances in July and August. One of her June concert appearances was a recital in the Village Hall at Bronxville. Her audience included many regular Metropolitan Opera House subscribers and they showed enthusiastic appreciation of her vocal gifts and dramatic intensity. Miss Curtis has been featuring this season with pronounced success "Marietta's Lied zur Laute" from "Die Tote Stadt." The song has found so much favor with her audiences that she was specially requested to include it at her last two recitals.

T. Tertius Noble Sails for England

T. Tertius Noble sailed for England on June 24, where he will remain until the middle of September.

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- Why many soprano voices sound thin and squeaky?
- Why alto voices often sound hollow and "whoopy"?
- The art of combining technique and interpretation?
- Why a voice sounds "bleaty" or "yelly"?
- Why many voices last but a short time?
- That uncontrolled emotions affect voice technic?
- That it is possible to have a resonance which is not jammed, pinched or forced?
- That dieting affects the breathing?
- That there is a science of deep breath taking and breath control?
- Why many voices sound too high or too low?

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SPLENDID WORK ACHIEVED BY CHORUS AND SOLOISTS AT CANANDAIGUA FESTIVAL

People in the larger cities are apt to get the idea that the finest work is presented only in the larger cities, but a trip to some of the smaller towns would open their eyes as to the work of the organization in the smaller towns.

At the May Festival of the Canandaigua (N. Y.) Choral Society the choral work showed precision of attack, tonal quality and in fact, a finished performance such as it would be well for some of the larger organizations to emulate.

Jay Mark Ward is a newcomer to Canandaigua and he has taken in charge its singers, many of whom have real talent, and has now an organization that bids fair to become very well known outside of local circles. It has been said that it is a pleasure for a metropolitan artist to sing with these smaller organizations because one finds that the town, as well as the various committees, is cooperating so heartily with the director that it creates an atmosphere in which it is a joy to sing. There is also a true appreciation of artistic effects, and the people come to the concerts with an open mind and enthusiasm for the events of the visiting artist, and they are not afraid to show their enthusiasm, which one finds so often lacking in metropolitan audiences. If Mr. Ward could produce such work with a small organization, what could he do with a much larger one?

The entire program of the festival has been reviewed in a previous issue, but special mention must be made of the oratorio "Athalia" by Mendelssohn. This is a work that is seldom performed. It calls for solos, chorus and orchestra. While there are no special solos, yet there are many beautiful phrases and choruses, and this work deserves to be performed more often. The chorus was entirely equal to the climaxes and the shading, and various effects were brought out beautifully by Mr. Ward, the director.

According to one of the local papers, the soloists came in for their share of the artistic honors. For instance, in commenting upon the work of Alice Louise Mertens, it said: "She has a wonderful contralto voice of wide range," of Edith Baxter Harper, "disclosed a soprano voice of brilliancy and power," of Gertrude Hall Masten, "too much praise cannot be given for her able accompaniments. Mrs. Masten was called upon at the last moment to do double duty owing to the illness of Bertha Wheaton MacFarlane." The same daily in commenting upon the general impression created by the festival, said: "Festival patrons of years' standing were loud in its praises, and the club is open to felicitation of the warmest kind. The chorus sang with admirable precision and attack in all selections, under the direction of Jay Mark Ward of Rochester. Members of the chorus entered into the programs with enthusiasm and their singing exceeded expectations. There was a wealth of good things on both programs." S. B.

Greta Masson Delights Englewood

One of Greta Masson's final concerts of the season just closed was at Englewood, N. J., where she appeared at the Woman's Club with Maurice Dambois, cellist.

The Bergen Evening Record in commenting upon her singing said as follows:

Miss Masson made her debut with "Pastoral," by Veracini, and followed with "Cyphers" by Poldowski, "The Clock" by Schnwsky, and "The Norwegian Love Song" by Clough Leichter. So well were her first numbers received and in such a manner was her beautiful voice carried to the audience, that she immediately won a place in the hearts of the listeners and long was the applause that greeted her. As an encore, she gave a very beautiful rendering of the popular classic, "The Wind."

Miss Masson's final appearance came with the rendering of the



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RAE POTTER ROBERTS,

mezzo soprano of Rochester, who gave a well known group acceptably, singing with simplicity and directness that were admirable.



CONDUCTOR AND SOLOISTS OF THE MAY FESTIVAL HELD BY THE CANANDAIGUA (N. Y.) CHORAL CLUB RECENTLY WHICH PROVED AN ARTISTIC SUCCESS

Smith-Curry Photo



aria "Farewell, Ye Hills," from "Jeanne D'Arc," by Tchaikowsky. If it can be said for a singer that she possesses the artistic refinement that does Miss Masson, that she could render this in an even more artistic manner than other selections, then let it be said for her, as she completely carried away the audience, so to speak, with this wonderful selection, and the approval of her rendering was exceptionally gratifying. Her encore consisted of an equally pretty number, "The Guardian Angel."

George Dale Inherits His Voice

Perhaps heredity has played an important part in the place which George Dale, a young tenor, has already won for himself. For his father, Harry Dale, widely known for his connection with the famous old Bostonians, was this artist's first teacher, and that sound and fundamental early training has permitted him to escape many of the faults usually found with so many young singers.

Mr. Dale's voice is a true tenor of pure quality, which he handles with ease and fluency combined with ability of interpretation. His work, with its clear diction, is marked further with a patent sympathy for the ideas of the composer and a restraint which never permits him to neglect them for the exploitation of his voice. It is this quality which perhaps has had so much to do with the success he has already won.

The progress of this young artist since his first professional appearance has been steady and sure. He seems to have won a uniformity of appreciation from his audiences that has led many of his engagements to be extended beyond their original time. At the recent opening of the Sheridan Theater he was the soloist of the musical program, a choice remarkable considering the short time he had been before the public. Of another recent appearance in Halifax, the Halifax Evening Mail said: "Mr. Dale's voice is a real musical treat, being robust, clear and true, and his selections most happy ones. He immediately commands the attention of his hearers, and in the interval between accents one could hear the proverbial pin drop. Seldom is a singer greeted with such an enthusiastic audience as greeted Mr. Dale." While appearing in that city, Mr. Dale was entertained by Dr. Roberts, the provincial Minister of Health.

Among the many compositions appearing on Mr. Dale's programs are such arias as "Che gelida manina," from Puccini's "La Bohème"; "Le Reve," from Massenet's "Mignon," and Handel's "O Sleep Why Dost Thou Leave Me?" Of the popular numbers which he will program during the coming season are Del Riego's "Thank God for a Garden," Hamblen's "Smile Through Your Tears," and the same composer's "The World Is Waiting for the Sunrise." Mr.

WHAT THE PRESS SAYS

"A contralto of fine volume and golden quality."—New York Times.

"Sang with glorious freedom of expression, much delicacy, exquisite tone color and great refinement."—Toronto Daily Star.



JAY MARK WARD, conductor.

EDITH BAXTER HARPER, soprano soloist of New York City, who presented a most satisfying group of songs in the afternoon; the soprano role in Mendelssohn's "Athalia" requires a voice both dramatic and lyric, and Mrs. Harper was fully equal to the demands of the score.



ALICE LOUISE MERTENS,

contralto soloist of New York City, who sang a delightful group of songs in the afternoon, "The Spring Song of the Robin Woman," by Cadman, being so effectively given that she had to repeat it in the evening by special request; her interpretation of the contralto solos in "Athalia" was exquisite.



Dale has also had considerable success in the Gilbert and Sullivan repertory, and is widely known for his performance of Robin Hood in De Koven's operetta of the same name.

Outside of music, Mr. Dale's one great interest is hunting. While in the north he met with many adventures in killing seals on the ice pans off the shores of Newfoundland, and



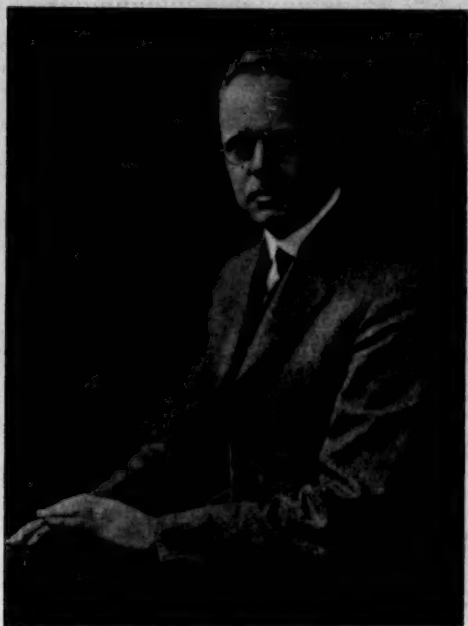
GEORGE DALE,

tenor, whose singing "never fails to delight his audiences."

while making appearances in Florida he went into the depths of the Everglades on a hunting trip, the trophies of which are now on the walls of his studio. And it is an interesting place, that studio, with its photographs of game killing from all parts of the country and the hunting kits and favorite guns which adorn its walls. M. G.

Russian Opera Co. Engaged for Mexico City

Innocenzo Silingardi has engaged the Russian Grand Opera Company of ninety persons to play a six weeks' engagement in the Bull Arena, Mexico City, beginning August 12, and they are to sail on August 3.

**GEORGE FISCHER,**

of J. Fischer & Bro. (New York), who was re-elected to the presidency of the National Music Publishers' Association of the United States. (Photo © Underwood & Underwood.)

**RUTH KLUG,**

pianist, who has had great success in concerts given at Hamburg, Munich, Dresden, Leipzig, Vienna and Berlin, will appear in Copenhagen, Christiania and Stockholm. Miss Klug will travel through the Scandinavian countries in the company of Mr. and Mrs. Artur Schnabel. She will pass the summer months at Baden.

**D. RUDHYAR AND W. A. CLARK.**

On June 2, the former, of Hollywood, was the happy recipient of a check for \$1,000 from the latter, which was in the nature of a prize offered by Mr. Clark for the best musical composition in the form of a symphonic poem written by a resident of Los Angeles county. The judges were Walter Henry Hall, Thilo Becker and Richard Buklig. The vote of the judges was unanimous in favor of "Soul-Fires." Mr. Rudhyar is a native of France but has resided in Hollywood since 1920. His musical compositions are of the most modern trend and his winning score is revolutionary in the extreme, calling for utmost resources of the modern orchestra. While none of his works have yet been published, he has to his credit four sonatas for piano, two symphonies for orchestra and chorus, a string quartet and many works in smaller form.



"THE HOMESTEAD,"

the beautiful home of Margaret Matzenauer at Harrison, N. Y., which the famous diva makes her residence during the concert and opera season when she is not filling engagements on tour. At present she is summering at West End, N. J.

**LILLIAN GINRICH,**

head of the vocal department at the Centenary Collegiate Institute, Hackettstown, N. J., who gave a thoroughly enjoyable recital in Newton, N. J., on Friday evening, June 9. Miss Ginrich's recent recital in Philadelphia was so successful that she will give another one in that city in the early fall. Other forthcoming engagements for the soprano include recitals at the Collegiate Institute; Wells College, Aurora, N. Y.; Women's Club, Easton Pa., and Women's Club, Geneva, N. Y. (Photo by Kubey Rembrandt, Philadelphia.)



DUDLEY BUCK, teacher of singing who, on June 12, started his master classes at the University of Kansas, Lawrence, Kan. The enrollment for these classes has been as large that Mr. Buck will have a busy six weeks at the University.

**PAINTING THAT WON ACADEMY OF ROME PRIZE**

This prize winning portrait, "Music," secured for Alfred Floegel, a student at the National Academy of Design, the annual prize awarded by the Lazarus Foundation of the Metropolitan Museum of Art. The winner will receive a scholarship for three years at the Academy of Rome. (Wide World Photo.)

SUMMER DIRECTORY

A
 Akimoff, Boris.....Merriewold Park, N. Y.
 Alda, Frances.....Europe
 Arden, Cecil.....Europe
 Arens, F. X.....Portland, Ore.
 Auer, Leopold.....Lake George, N. Y.
 Axman, Gladys.....Europe

B
 Bachaus, Wilhelm.....Goteborg, Sweden
 Backer, Emil D.....New Uim, Minn.
 Balaban, Eva.....Europe
 Bang-Hoehn, Maia.....Scotia, N. Y.
 Barker, Mary E.....Babylon, L. I.
 Bartik, Otokar.....Prague, Czechoslovakia
 Bauer, Harold.....Europe
 Bentley, William F.....Europe
 Bergolio, Mabel Phipps.....Cape Cod, Mass.
 Biffin, Mary.....Jefferson, Mass.
 Blackman, Charlotte L.....Norwich, Conn.
 Bloch, Mr. and Mrs. Alexander.....Lake George, N. Y.
 Bodansky, Artur.....Europe
 Bonime, Josef.....North Long Branch, N. J.
 Bonnet, Joseph.....Europe
 Bori, Loretta.....Europe
 Bon, Conrad V.....Europe
 Boshko, Nathalie.....Los Angeles, Cal.
 Boshko, Victoria.....Los Angeles, Cal.
 Bourdon, Louis H.....Sainte-Agathe des Monts, P. Q., Canada
 Bradley, Grace.....Hollis, L. I.
 Brady, William S.....Chicago, Ill.
 Brandy, Mrs. George Lee.....Easthampton, L. I.
 Britt, Horace.....Woodstock, N. Y.
 Brown, Mary Houghton.....Rockford, Ill.
 Burgin, Richard.....Europe
 Buzzi-Pecchi, G.....Italy

C
 Calve, Emma.....Europe
 Campbell, Gordon.....Europe
 Campin, Gutia.....Europe
 Cathcart, Jane R.....Hannover, Germany
 Chamlee, Elizabeth S.....Lake George, N. Y.
 Chapman, Mr. and Mrs. William Rogers.....Ravinia Park, Ill.
 Cherniavsky Trio.....Shelbourne, Vt.
 Church, Frank M.....Sandusky, Ohio
 Clemens, Clara.....Europe
 Cole, Rosette G.....Peterboro, N. H.
 Cooley, Carlton.....Philadelphia, Pa.
 Coolidge, Elizabeth S.....Europe
 Conrad, Henrietta.....Europe
 Cornell, A. V.....Niantic, Conn.
 Cox, Ralph.....Los Angeles, Cal.
 Crespi, Valentina.....Kaltbad, Switzerland
 Crimi, Giulio.....Italy
 Carci, Gennaro M.....Rome, Italy

D
 D'Alvarez, Marguerite.....Australia
 Dambois, Emma A.....Shelter Harbor, R. I.
 David, Maurice.....Waterford, N. Y.
 Davies, Clara Novello.....Europe
 De Gomez, Victor.....Quebec, Canada
 De Wolf Lewis, Goldina.....Newport, N. H.
 De Kyster, Marie.....Oil City, Pa.
 De Sales, Regina.....Paris, France
 Devries, Rene.....Europe
 Dickinson, Clarence.....Cornwall-on-Hudson, N. Y.
 Dilling, Mildred.....Europe
 Dillon, Enrica Clay.....Harrison, Me.
 Dua, Esther Harris.....Europe
 Dua, A. G.....Europe
 Dunning, Carrie Louise.....Portland, Ore.
 Duval, J. H.....Paris, France
 Dux, Claire.....Chicago, Ill.

E
 Easton, Florence.....Europe
 Edlin, Louis.....Europe

F
 Fanning, Cecil.....England
 Farnam, Margaret.....Blue Hill, Me.
 Fielder, Arthur.....Europe
 Fife, William D.....New Glasgow, N. S., Canada
 Flaschner, Otto.....Europe
 Flonsley Quartet.....Europe
 Foster, Frances.....Dartmouth, N. S., Canada
 Foster, Kingsbury.....Derby, Vt.
 Fox, Felix.....Europe
 Frank, Ethel.....Stonington, Conn.
 Friedberg, Carl.....Europe

G
 Gabrilowitsch, Ossip.....Europe
 Gadski, Johanna.....Germany
 Gallo, Fortune.....Europe
 Ganz, Rudolph.....Europe
 Garden, Mary.....Europe
 Gatti-Canazza, Giulio.....Europe
 Gehrkens, Prof. Karl W.....Rapid City, Mich.
 Gerhardt, Elena.....Europe
 Gigli, Beniamino.....Europe
 Gilbert, Hallet.....Lincolnton, N. C.
 Godowsky, Leopold.....South America
 Golibart, Victor.....West End, N. J.
 Goodson, Katharine.....London, England
 Gordon, Jeanne.....Europe
 Granberry, George Folsom.....Athens, Ga.
 Greene, Walter.....Kent's Hill, Me.
 Grow, Ethel.....Lake George, N. Y.

Gruen, Rudolph.....St. Louis, Mo.
 Gruppe, Paulo.....Europe
 Guard, William G.....Europe
 Gunn, Alexander.....Europe

H
 Hackett, Mr. and Mrs. Arthur.....Alton, N. H.
 Hackett, Charles.....Paris, France
 Haensel, Fitzhugh.....Europe
 Hamann, Ellis Clark.....Rockland, Me.
 Hanson, M. H.....Europe
 Harcum, Edith Hatcher.....Europe
 Hargreaves, Randall.....Europe
 Harling, W. Franke.....Europe
 Harris, Victor.....Easthampton, L. I.
 Harrison-Irvine, Mrs. J.....Europe
 Hartmann, Arthur.....Houaton, N. Y.
 Hay, Lulu D.....Bay View, Mich.
 Hayes, Roland.....Europe
 Heifetz, Jascha.....Europe
 Hempel, Frieda.....Europe
 Henry, Harold.....Paris, France
 Herzog, Sigmund.....Lake Placid, N. Y.
 Hess, Myra.....Europe
 Hill, Jessie Minette.....Averill Park, N. Y.
 Hirst, Minette.....Europe
 Hollman, Joseph.....Paris, France
 Hood, Eustace G.....Columbus, Ga.
 Hubbard, Vincent V.....Europe
 Huberman, Bronislaw.....Europe
 Huhn, Bruno.....Easthampton, L. I.
 Hult, Harold.....Lewiston, Idaho
 Hutcheson, Ernest.....Chautauque, N. Y.
 Huss, Mr. and Mrs. Henry.....Diamond Point, N. Y.

J
 Jacobi, Frederic.....Surrey, Maine
 Jonas, Albert.....Berlin, Germany
 Jones, L. W. Bridge.....Gilem, N. H.
 Josten, Werner.....Blue Hill, Me.
 Jung, Rudolf.....Spiez, Switzerland

K
 Kaufmann, Minna.....Berlin, Germany
 Kinder, Hans.....Little Boar's Head, N. H.
 Kinsey, Charles D.....Europe
 Klibansky, Sergei.....Europe
 Kirk-Schneider, Mrs.Kaltbad, Switzerland
 Knoch, Ernst.....Munich, Germany
 Knupfer, Walter.....Europe
 Konecny, Josef.....Europe
 Kortschon, Hugo.....Pittsfield, Mass.
 Krusen, Christian.....Meredith, N. H.
 Kruse, Leone.....Scranton, Pa.
 Kuna, Vada Dilling.....Lumberville, Pa.

L
 La Charmie, Maud.....Paris, France
 La Motte, George.....Paris, France
 Land, Harold.....Stockbridge, Mass.
 Lankow, Edward.....Santa Monica, Cal.
 Lappas, Ulysses.....Europe
 Larsen, Mr. and Mrs. Walter.....Quebec, Canada
 Lashanska, Helen.....West End, N. J.
 Letz, Hans.....Europe
 Levitzki, Michka.....Westwood, N. J.
 Levy, Henriot.....Avon-by-the-Sea, N. J.
 Lhevinne, Josef.....Chicago, Ill.
 Liebling, Leonard.....Europe
 Liebling, Max.....Europe
 Littlefield, Laura.....Europe
 Longy, George.....Europe
 Luyster, Wilbur.....East Brookfield, Mass.

M
 MacArthur, Mrs. John R.....Paris, France
 MacCue, Beatrice.....Hightstown, N. J.
 McConnell, Mrs. E. B.....Europe
 McConnell, Harriet.....Europe
 McConnell, Marie.....Europe
 McCormack, John.....Gloucestershire, England
 McVay, Elizabeth.....Mind, La.
 Main, Guy.....Australia
 Malkin, Anita.....Europe
 Malkin, Joseph.....Europe
 Mannes, Clara.....Europe
 Mannes, David.....Europe
 Marione, Edna.....Lake Sebago, Me.
 Marsh, Frank E. Jr.....Scheneady, N. Y.
 Martinelli, Giovanni.....Europe
 Mason, Edith.....Milan, Italy
 Matzenauer, Margaret.....West End, N. J.
 Maurel, Barbara.....Europe
 Meisle, Kathryn.....Harrison, Me.
 Meldrum, John.....Buffalo, N. Y.
 Mengelberg, Willem.....Europe
 Mero, Yolanda.....Lake George, N. Y.
 Montaux, Pierre.....Europe
 Morris, Helen Henschel.....Europe
 Mukie, May.....Europe
 Muxio, Claudia.....Milan, Italy
 Myer, Edmund.....Seattle, Wash.

N
 Namara, Marguerite.....Europe
 Naumberg, E.....Roslyn, L. I.
 Neil, Amy.....Europe
 Nicolay, Constantin.....Paris, France
 Niemack, Ila.....Europe
 Nielsen, Alice.....Bedford Hills, N. Y.
 Nielsen, Per.....Christiania, Norway
 Nielsen-Stone, Matja.....Berlin, Germany
 Noble, T. Tertius.....England
 Nobile, Marie.....London, England
 Nyiregyhazi, Erwin.....West Kill, N. Y.

O
 O'Brien, Donnell.....Ansonia, Conn.
 Onelli, Enrichetta.....Chatham Center, N. Y.
 Osgood, Harry O.....Europe

P
 Pattison, Lee.....Australia
 Pavley-Oukrainsky Ballet.....Mexico
 Pearce, John W.....West Newbury, Mass.
 Persinger, Louis.....Mill Valley, Cal.
 Peterson, May.....Portland, Ore.
 Picchi, Italo.....Cincinnati, Ohio
 Pinto, Anna.....Long Branch, N. J.
 Phillips, J. Campbell.....Lake Placid, N. Y.
 Phillips, Martha.....Lake Placid, N. Y.
 Polacco, Giorgio.....Milan, Italy
 Potter, Harrison.....Europe
 Prens, Joseph.....Paris, France
 Pruckoff,Europe

R
 Rains, Leon.....Schroon Lake, N. Y.
 Raissa, Rosa.....Europe
 Ray, Ruth.....Long Branch, N. J.
 Regnec, Joseph.....Raymond, Me.
 Reynolds, Eleanor.....Europe
 Riegger, Neira.....Perry, N. Y.
 Riesberg, F. W.....Norwich, Conn.
 Riker, Mr. and Mrs. Franklin.....Adirondack Mountains
 Rimini, Giacomo.....Europe
 Rio, Anita.....Lyme, Conn.
 Roberts, Arthur.....Sharon, Pa.
 Rothwell, Walter Henry.....Europe
 Roxas, Emilio A.....North Long Branch, N. J.
 Rubinstein, Erna.....Europe
 Rymer, Dr. Cornelius.....Tannersville, N. Y.

S
 Salmond, Felix.....New Caanan, Conn.
 Salzedo, Carlos.....Seal Harbor, Me.
 Saminsky, Lazar.....Europe
 Sassell, Ada.....Europe
 Schelling, Ernest.....Celigny, Switzerland
 Schindler, Kurt.....Europe
 Schipka, Tito.....Europe
 Schmitz, E. Robert.....Chicago, Ill.
 Schnitzer, Germaine.....Europe
 Schofield, Edgar.....Chatham Center, N. Y.
 Schoen-Rene, Mme.....Berlin, Germany
 Schumann Heink, Mme.....Garden City, L. I.
 Scott, John Prindle.....MacDonough, N. Y.
 Seagle, Oscar.....Schroon Lake, N. Y.
 Shafruck, Arthur.....Europe
 Shepherd, Arthur.....Cleveland, Ohio
 Sheppard, Edna.....Merriewold Park, N. Y.
 Shuk, Lajos.....Europe
 Siloti, Alexander.....Europe
 Simmons, Louis.....Southampton, L. I.
 Sinding, Christian.....Europe
 Singalano, A.....Long Branch, N. J.
 Smith, Clair Eugenia.....Paris, France
 Snyder, Mrs. F. H.....St. Paul, Minn.
 Sokoloff, Nikolai.....Europe
 Southwick, Frederick.....Minneapolis, Minn.
 Spiering, Theodore.....Europe
 Stanley, Helen.....Twin Lakes, Canaan, Conn.
 Stoebel, Emmeran.....Lenox, Mass.
 Stranek, Josef.....Europe
 Sundelius, Marie.....Harrison, Me.
 Sweet, Reginald L.....Mill Neck, L. I.
 Sylva, Marguerite.....Los Angeles, Cal.

T
 Telmanyi, Emil.....Europe
 Thomas, John Charles.....Europe
 Thomas, Ralph.....Europe
 Topping, Lila.....Atlantic Highlands, N. J.
 Traub, Irene.....Europe
 Truette, Everette E.....Greenville, Me.
 Turpin, H. B.....England

V
 Van der Veer, Nevada.....Lake George, N. Y.
 Van Emden, Harriet.....Europe
 Vigna, Tecla.....Europe
 Von Doenhoff, Albert.....Highmount, N. Y.
 Von Klenner, Katharine Evans.....Point Chautauque, N. Y.

W
 Ware, Harriet.....Plainfield, N. J.
 Whitehill, Clarence.....Europe
 Willeke, Willem.....South Blue Hill, Me.
 Wilson, Arthur.....Merriewold Park, N. Y.
 Wilson, Edna.....Stamford, N. Y.
 Wolman, Mildred C.....San Antonio, Texas
 Wiske, C. Mortimer.....Bryant Pond, Me.

Y
 Yost, Gaylord.....Fayette, Ohio
 Yon, Pietro A.....Settimo Vittone, Italy
 Yon, S. Constantino.....Settimo Vittone, Italy
 Ysaye, Eugene.....Europe

Z
 Zandt, Marie Sidenius.....Wilmette, Ill.

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PRAGUE

(Continued from page 7)

nounced with much noise had to be postponed indefinitely at the last moment "owing to indisposition of the artist," but in reality because the public had forgotten to visit the booking office in due strength.

A new acquaintance was Marteau's pupil, Rudolf Polk, whose chief quality is the purity and naturalness of his interpretation; while the young violinist, Siegmund Feuermann, and his bother Emanuel, cellist, also deserve special mention. Fritz Kreisler, Carl Flesch and Willy Burmester also visited us, not to forget Henri Marteau, who has entered into close relations with Prague as head of the master class at the German Academy for Music and Histrionic Art.

Speaking of violinists, we will not forget Otto Sevcik's seventieth birthday, celebrated by a concert of his own works. Four of his pupils played, Kocian, Brokes, Silhavy and Reznikow, and were tumultuously applauded, both for their own sakes and for that of their renowned teacher. As Sevcik goes to America next autumn for a year, his master class at the Czech State Conservatoire will be orphaned. The second master class at this institute lost its chief suddenly through the regretted death of Franz Ondricek while on a holiday in Italy; a successor has not yet been found. Ondricek belonged to the most virile violinists the Prague Conservatoire ever produced.

PIANISTS AND SINGERS.

Of pianists there was also an amplitude, though only the most prominent need be mentioned here, such as Moriz Rosenthal, Emil Sauer, Conrad Ansonge, Blanche Selva, and of the younger ones, Rudolf Serkin, Eugen Linz, Josef Langer and Olaf Wibergh. Linz and Langer principally played Brahms, as the twenty-fifth anniversary of the master's death passed without official recognition in Prague. Erwin Schulhoff aroused interest with a recital of modern compositions.

The past season was richly blessed with vocalists. If we commence to differentiate here, the memory remains of the concert given by Elizabeth Schumann, who, accompanied by Richard Strauss at the piano, sang old and new songs by the great composer. Of the three juvenile dramatic artists of the Dresden Opera, Grete Merrem-Nikisch, Elizabeth Rethberg and Elisa Stünzer, the latter called forth the greatest impression. Sigrid Onegin, Emmi Leisner, Selma Kurz, Emmy Heim and others were likewise excellent. Of their male colleagues we must mention Franz Steiner and Hans Duhan, Richard Mayr, Aagard Oestvig, Jadowker, Victor Heim and Max Klein, of this city, who is a great favorite with the public.

CZECH PHILHARMONIC'S BIG STUNT.

All recent orchestral concerts are bound up with the Czech Philharmonic Orchestra and its clever conductor, V. Thalich, as there were no philharmonic concerts at the confiscated German Theater and the valiant "Sak Philharmonic" is no more. In twenty matinees at the Smetana Hall, the Czech Orchestra, which is at the very apex of its abilities, gave a cycle dealing with the development of Czech symphonic art, while devoting attention to the literature of other countries as well. An artistic achievement worthy of recognition! Among the first performances was a symphonietta in five movements by Ostrcil that deserves to be classed as absolute music. Ostrcil is a fine musician who completely masters the form. This is strikingly revealed in the final movement, which decides the outward success of the work. The fact that Schönberg's "Pelleas and Melisande" and Schreker's chamber symphony were on the programs of the Czech Philharmonic is a proof that modern music is not neglected here. Modern works in smaller forms are the reason of existence of a very go-ahead Society for Modern Music, at whose concerts the youngest native and foreign writers are given a hearing.

GUEST CONDUCTORS FROM ALL LANDS.

Numerous guest conductors wielded the baton at the Czech Philharmonic during the last few months and demonstrated the high grade of conductorship attained by the present generation. All sorts and conditions of musicians were seen—the elegant and the robust, the worldling and the puritan. The list comprises René-Baton, of France; Adrian Boult, the Englishman; Tor Mann, the Swede; Molinari, of Italy; and the Germans, Bruno Walter, Oskar Fried, Gustav Brecher, Felix Weingartner, Max Schillings, Hans Pfitzner, and Leo Blech.

CHORAL ACTIVITY.

In the field of choral singing, Berlioz's Requiem, Mozart's Requiem, the C minor Mass (completed by Alois Schmitt), as well as Beethoven's "Missa Solemnis," were outstanding performances. Quite out of the ordinary were the concerts given by the English Singers, three ladies and three men, who are specialists in the art of madrigal singing that is established as a tradition in England.

At Easter the Czech Sängergau arranged a vocal contest lasting two days, which was won by the Smetana Vocal Society with 488 out of 504 points. Each competing society had to sing one compulsory and one freely chosen work, and they were divided into three groups according to the quality of their work. It is almost past endurance to have to listen to the same compulsory song rendered six or seven times in succession by different bodies, and the capabilities of the contestants were not recognized in this department, but in the other works. Part singing in Czech-Slovakia undoubtedly stands on a high level, as the competition revealed. But it would not be wise to base this finding on the performances of the participants alone, for leading and first class societies such as the Hlahel and the Moravian and Prague teachers did not take part.

DR. ERNST RYCHNOVSKY.

Greek Masque Given at Montclair

On Tuesday evening, June 13, an artistic presentation of the Greek masque, "When Sappho Sang," was given at the Montclair High School auditorium for the benefit of the Montclair Art Museum. The production was worthy of the hearty applause given by the large and enthusiastic audience, which was unusually delighted with the beauty of the whole affair. The masque was written by Cecilia Gaines Holland, and was set to music by Mableanna Corby, both of Montclair. It was produced by a Montclair manager, Mrs. Frederick H. Jones. Elizabeth Spencer Southworth (also of Montclair) was effective in the title role.

Other prominent parts were handled in a capable manner by the following: Carl Rollins, baritone, playing an admirable part opposite Mrs. Southworth; Marjorie Suydam Fullerton, as Eros; Miss Kneip, as Clío; Doris Dinkins, as Terpsichore; Drusilla Harrington, as Psyche; Mary Delafield, as Urania; Janet Rockwell and Resa Darius, as the Heralds, and Robert G. Bellah, as Phaon. The chorus, trained by Fay Simmons Davis, sang excellently, and included among the leaders Mrs. William Rockwell, Beatrice Gordon-Smith, Edith Williams and Mrs. J. H. Rudolph. Miss Corby was at the piano. Among others who deserve credit for the success of the affair are Mrs. Heise and Mrs. F. Layton Brewer, who assisted Mrs. Jones in making the Grecian costumes; Miss Sawyer and the group of dancers whom she trained; Mr. and Mrs. Marcus, who backed the play, and Mrs. Jones, who was in charge of the entire performance.

Klink to Keep Studio Open This Summer

Due to insistent demand, Frieda Klink, who prior to coming into prominence as a concert and recital artist was well known as assistant to Oscar Seagle in his teaching activities, will keep her New York studio open during the summer months to accommodate her numerous pupils. Miss Klink, however, will week-end at Elberon and Asbury Park, where she has been re-engaged to sing at two of the most important churches on the popular Jersey coast. She will also fill various other summer engagements, including a guest appearance with the Goldman Concert Band in New York, with which she was one of the all-season soloists last summer.

Lila Topping Vacationing

Lila Topping, American concert pianist, who specializes in all-Russian programs which she presents with interpretative remarks, has just closed a very busy season in New York and will spend the entire summer in rest and recreation at her cottage at Atlantic Highlands, N. J.

Miss Topping will be heard next season in New York as well as in other parts of the country. She has received many flattering offers from far distant parts of the United States for a series of concerts of all-Russian programs.

Many Bookings for Middleton Next Season

Arthur Middleton, who leaves the first week in July for an extended concert tour of Australia, will have many engagements to fill upon his return to America the first week in December. That entire month the baritone will appear in California under the local direction of Jessica Colbert, of San Francisco; January will bring him to the Northwest under the direction of the Elwyn Concert Bureau, of Portland, Ore., and the last week in that month

and February will find the noted baritone in middle western territory under Horner & Witte, of Kansas City. March and April time is now being rapidly assigned by Mr. Middleton's managers for recital and concert dates. The season just past, Mr. Middleton made over seventy-five appearances, including a New York recital in October.

Sherwood Under Friedberg Management

Bianca Sherwood, soprano, of Louisiana, has just gone under the management of Annie Friedberg. Before coming to New York from the South, Miss Sherwood was in Boston for some time, where she sang at several churches. Since arriving here she obtained the solo position at the Marcy Avenue Baptist Church in Brooklyn. She appeared at many concerts in her home State and has made a special study of oratorio work. Miss Sherwood will be heard in New York and many other cities during the coming winter.

More Dates for Althouse

In addition to engagements already announced, Paul Althouse, the Metropolitan tenor, will sing with the St. Louis Symphony Orchestra on December 15 and 16; in Hanover, Pa., on January 9; Wilmington, Del., on March 15; State College, Pa., on March 17, and Niagara Falls, N. Y., on March 20. The first week in July Mr. Althouse will leave for a concert tour of Australia, to be gone until December next, when he is due to arrive at San Francisco.

Another Triumph of Ina Bourskaya

Press despatches from San Francisco report another personal triumph for Ina Bourskaya, the mezzo soprano under the management of S. Hurok, at the special performance of "Carmen," given at the Stanford University Stadium, on June 7. Between 9,000 and 10,000 people attended this performance. Other principals in the cast were Giovanni Martinelli as Don Jose, Vincent Ballester as Escamillo, Bianca Saroya as Micaela and Leon Rothier as Zuniga.

Alicia Du Pont a Papalardo Pupil

Alicia Du Pont, whose recent engagement to Harold Sanford Glendenning, a Rhodes scholar, has just been announced, was a pupil of Arturo Papalardo until the time of her sailing for Europe after the death of her mother. In a letter to Maestro Papalardo some weeks ago, Miss Du Pont told of her coming marriage. She has a charming soprano voice and is very talented.

Julius Mattfeld New Treasurer of I. C. G.

Julius Mattfeld, of the Music Division of the New York Public Library, has just been elected treasurer of the International Composers' Guild for next season. The plans of the Guild are progressing rapidly.

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HANDEL FESTIVAL IN HALLE REVIVES INTEREST IN COMPOSER'S YOUTHFUL PERIOD

"Orlando Furioso," Forgotten Opera, Successfully Revived—"Semele" and "Susanna," Oratorios, Also Heard—Orchestral and Chamber Music Reveal Rare Genius—Many Guests from Abroad

Halle, Germany, May 31.—Many musicians and music lovers from all parts of Germany and even from England, were drawn to this city, where George Frederick Handel was born on February 24, 1685, for the last week of May, by a Handel Festival which proved not only interesting and enjoyable, but also unique, differing radically from the sort of Handel Festival which has become a more or less regular recurrence in Anglo-Saxon lands. Its immediate cause was not any memorial date. It was, rather, the outcome of a Handel renaissance, which in the last few years has slowly but surely been gaining ground in Germany. It had its origin in the Handel opera performances which, given for the first time in Göttingen in 1920, are to be continued this summer in July.

Many musicians, it is true, have the impression that Handel has not very much to say to the people of our epoch as compared with the powerful message of John Sebastian Bach. But this belief is wrong. What this festival set out to prove is that not only is Handel's time not yet passed, but it has not even come. The world, it seems, is just about to discover Handel and to find a new meaning in his art. This may seem a paradox in view of the fact that Handel is one of the most universally famous names, that oratorios like the "Messiah," "Israel in Egypt," "Samson" and many others have enjoyed an almost uninterrupted popularity for about one hundred and fifty years. Nevertheless we are beginning to find out that the Handel of these semi-ecclesiastical oratorios represents only a part of the immense artistic energy accumulated in him during a long and busy life.

HANDEL MISUNDERSTOOD.

Indeed, if one knows only the oratorios written by the aged Handel, one gets a false impression of his personality. The proper point of view for these oratorios can be had only if one becomes acquainted with the fiery energy, brilliancy, dash and modern-minded disposition of the younger Handel. In a word, the opera composer Handel, who spent more than thirty-five years of his life in writing about fifty operas, will give us a new insight into his art of which I have spoken above.

Now the Handel operas, as far as modern audiences are concerned, have been altogether unknown thus far. For reasons never proved they have been declared impossible for the modern stage. Göttingen, however, and also Halle have shown that they are not only possible, but also capable of making a most profound impression. Let us remember that in the time of Beethoven, Bach cantatas were considered old fashioned music, which only aroused interest as a curiosity. Is it surprising that a generation of musicians almost incurably infected with Wagnerian and dramatic ideals should not have much confidence in a dramatic art which differs from that of Wagner in almost every particular?

"ORLANDO FURIOSO."

Dr. Hans Joachim Moser, professor of the history of music in the University of Halle, has happily solved the problem of adapting a Handel opera to the modern stage without sacrificing any of its essential qualities. He se-

lected "Orlando Furioso," and opera written in 1732 and produced by Handel in London with great success. Its story is an episode from Ariosto's famous epic; it treats the madness of Orlando, who is cured of his amorous adventures and brought back to his heroic adventures by the powerful art of the magician Zoroaster—an ancestor, by the way, of Mozart's Sarastro and Wagner's Klingsor.

This fantastic and romantic tale does not pay any attention to realistic illusion, to logical development. But just by its fantastic improbability it becomes a fit subject for operatic treatment, if we accept the modern reaction against the confusion of spoken drama with sung opera. Busoni, in his recently published preface to "Faust," dwells at length on this point, and it is interesting that this modern opponent to Wagnerian musico-dramatic ideas should meet



THE HANDEL MONUMENT IN HALLE.

The building behind it is the ancient city hall, standing since the middle ages.

the totally forgotten composer of "Orlando" on his own ground.

THE MUSIC BEYOND DISCUSSION.

Whatever discussion pro and con may be caused by the libretto, there will be little difference of opinion among competent musicians as regards the beauty of Handel's music. It contains some scenes of a grandeur never surpassed by any operatic effort of later times. Everybody in Halle was surprised and profoundly touched by Orlando's scene of madness at the close of the second act, and in spite of the simplicity of the orchestral apparatus—merely strings, oboes, bassoons and the piano playing the continuo—this inspiring scene holds its own in comparison with similar scenes in Gluck, Mozart and even Wagner.

Of extreme beauty are the pastoral scenes dispersed throughout the three acts. A photograph on page 37 shows the closing scene of the first act: Angelica, Dorinda, Medoro seated on a green meadow singing their enchanting terzetto. The singers of Halle were, of course, not equal to their task. But even the most celebrated Italian singers of our age would find that Handel's demands on vocal virtuosity and bel canto far exceed the average of present-day vocal writing. In this respect Handel's operas might prove of considerable benefit in raising our standard of artistic singing. The age of Cuzzoni, Faustina, Bordoni, Strada, Senesino and Farinelli, the singers for whom

Handel wrote his vocal parts, represents the climax of vocal art and virtuosity in the entire history of music, a climax not even approached by our modern accomplishments. But all in all, Dr. Mosher's attempt to revive this remarkable score met with evident success and it is to be hoped that the example given in Halle will induce other theaters to utilize the immense dramatic and musical capital accumulated in the dozens of Handel operas.

TWO RARELY HEARD ORATORIOS.

Considerable interest also attached to the production of two rarely heard Handel oratorios, "Semele" and "Susanna." "Semele" was given in an effective adaptation by Prof. Rahlwes, the able conductor of the Robert Franz Singakademie in Halle. "Susanna" was performed in the Dom, the same cathedral in which Handel played the organ as a youth. Prof. Arnold Schering of Halle University arranged this score for the festival performance.

Prof. Schering, known all over the world as the author of the monumental "History of the Oratorio," is certainly an authority on all questions concerning oratorio and also with Handel, and for these reasons his lecture in the university on "The World of Handel" carried a special weight.

A symphony concert conducted by Dr. Georg Goehler also formed an essential part of the festival, and proved most delightful. It contained a considerable portion of the music to Handel's "Alcina," including the overture, ballet music, dream music and several arias, besides the second part of the "water music." Dr. Goehler, a Handel specialist of great penetration, was ably assisted by Agnes Leydecker of Berlin, whose beautiful contralto voice unfolded itself in Handel's admirably written arias, and by Professor Albert Fischer, also of Berlin, whose voluminous and resounding basso is just the proper voice for Handel's cantata, "Furibondo spira il vento," a piece of a sweeping temperament, revealing the traits of genius in every bar.

CHAMBER MUSIC.

In a chamber music concert a surprise was occasioned by Lotte Leonard, the Berlin soprano, who has never before been heard to better advantage. She sang at first two lovely German songs by Handel, accompanied by the harpsichord, solo violin and oboe. This idyllic introduction was followed by one of Handel's most powerful and astounding inspirations, the dramatic cantata, "Lucrezia," which no doubt is one of the most effective and impressive bits of vocal literature, owing to the intensity of its dramatic accents, to its passionate outbursts, to its magnificent construction and to its accumulation of all possible bel canto effects. It was performed on this occasion with a piano accompaniment by Prof. Schering, based on Handel's thorough-bass sketch.

Other soloists of note in the different performances, besides those already named were Rose Walter (Berlin), Frieda Schmidt (Berlin), Martha Adam (Leipzig), George A. Walter (Berlin), Dr. Moser (Halle). E. van der Straaten from London played a sonata for viola da gamba. He was one of a number of guests from England who had come to Halle to do homage to their great naturalized countryman.

A Handel exposition specially arranged for the festival presented a number of valuable and interesting documents, letters, portraits, autographs, first editions and rare books relating to Handel. Liberal hospitality was tendered to all the numerous guests, among whom America was represented by Artur Bodanzky, J. F. D. Lanier, W. B. Murray and others. Pleasant social intercourse with the most cultivated people of the quaint university town, the atmosphere of the old Handel birthplace (the house where Handel was born is still standing), combined with the rare musical treats to make these May-days a memorable event for lovers of Handel and his art.

Dr. HUGO LEICHTENTRITT.

"Three Centuries of American Song" at Wellesley College

Olive Nevin and Harold Milligan will give their costume recital, "Three Centuries of American Song," before the students of Wellesley College, Wellesley, Mass., next February. On June 24 these two artists appeared before the General Federation of Women's Clubs at Chautauqua, N. Y., as one of the features of a series of musical programs entitled "Hearing America First." Miss Nevin was chosen to represent her State of Pennsylvania, and Mr. Milligan as Oregon representative.

Enter Henry Emile Frantz

Mr. and Mrs. Louis Frantz, of Fort Smith, Ark., announce the arrival of a son, Henry Emile, on June 9. Mrs. Frantz is the MUSICAL COURIER's correspondent at Fort Worth.

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TWO PICTURESQUE SCENES OF HANDEL'S "ORLANDO FURIOSO" IN THE HALLE PRODUCTION.

(Left) The closing scene of the opera. (Right) Last scene of the first act, showing Angelica, Dorinda and Medoro seated on a green meadow singing their enchanting terzetto. (See story on opposite page.)

FOREIGN NEWS IN BRIEF

(Continued from page 12)

del's "Acis and Galathea" and Bach's choral cantata, "Nun ist das Heil," made up the bulk of another concert, while the third day brought Strauss' "Alpensymphonie" and Bruckner's "Te Deum." The festival, under the guidance of Prof. Willibald Kaehler, marked the first resumption since the war of an annual musical event. R. P.

NEW BRAUNFELS ORATORIO.

Krefeld, Germany, June 3.—A new oratorio by Walter Braunfels, the composer of "The Birds," has just been produced here for the first time, with success. It is entitled "The Revelation." E. D.

BIBLICAL SUBJECT FOR NEW POLISH OPERA.

Warsaw, April 26.—"Hagit," an opera by Karol Szymanowski, written in 1913, with libretto by Feliks Doormann, was recently produced for the first time in Warsaw under the conductorship of Emil Mlynarski. The subject of this interesting novelty is taken from the Bible. The principal merit of the work is found in the intricate counterpoint, which is carried to the last limit. The composer's inspiration is expressed more by the "musical line" than by color and harmony. Frau Marya Mokrzycka, who sang the title role, the tenors Ignatz Dygas and Jan Gruszezyński, as well as the painter, Wincenty Drabik, who was responsible for the scenery, contributed greatly to the success of the performance. S. P. R.

PRIZE WINNERS AT GERMAN FESTIVAL.

Cologne, May 28.—The result of the second Rhine Chamber Music Festival competition has recently been announced. The judges (Prof. Haas, Munich; H. K. Schmid, Karlsruhe; Prof. Strasser, Stuttgart; Prof. Volbach, Munster), again decided that no first prize could be awarded. The second prize was awarded to a young scholar, Rudolph Peters, for a string quartet. The third prize was carried away by Kurt Schubert, with a clarinet quintet. Dr. H. U.

NEW OPERA AT AACHEN.

Cologne, May 27.—A three-act opera, "Nacht der Seelen," by the youthful son of Klara Veibig, the poetess, has had a recent premiere at Aachen. Klara Veibig herself prepared the libretto. The music pleased most by its real melody and showed unmistakable talent. Dr. H. U.

A "FAIRY TALE" PLAY.

Cologne, May 27.—The famous German poet, Waldemar Bonsels, whose works "Biene Maja," "Indiessfahrt," etc., are already well known in America, has written a "Fairy Tale Mystery" ("Wie nachtspiel"), in collaboration with Dr. Hermann Unger (the Cologne correspondent of the MUSICAL COURIER). The play (with music), is published by Fischer and Fagenberg, Cologne, and the book by Ritten and Lodnung. Its performance next winter is already assured. Dr. H. U.

HELP FOR MUSICIANS.

Rome, May 25.—A new musical dictionary has recently been published here, compiled by Alberto de Angelis. It is very comprehensive; composers, conductors, impresarios, singers, instrumentalists, librettists, musical writers and historians are all included. D. P.

DAMBOSCH IN ITALY.

Rome, May 26.—Dr. Walter Damrosch is in Rome for a few days, being the guest of Felix Lamond, director of the music department at the Academy. A reception in the form of a garden party was given at Villa Aurelia, which, with the Academy and Villino Chiavaravoglio, is now American soil. Mr. and Mrs. Stevens and Mr. and Mrs. Lamond did the honors. D. P.

ST. LOUIS SINGERS IN BERLIN.

Berlin, June 6.—The St. Louis, Mo., Sängerbund is expected here en masse at the end of the month. It will be the official guest of the Berlin Teachers' Choral Society. C. S.

MORE GERMAN "IMMORTALS."

Berlin, June 11.—Three composers of reputation in Germany have been added to the membership of the Berlin Academy of Arts (the German "immortals"), namely, Waldemar von Baussnern, Paul Graener and Ewald Straesser. Two of them had works performed at the German "Tonkünstlerfest" just held in Düsseldorf, and it is reported that they were sufficiently "academic" to qualify. C. S.

HANDEL'S "WATER MUSIC" STORY EXPLODED.

Berlin, June 11.—A well-known German historian, Prof. Wolfgang Michael, of Freiburg, who is at present writing a history of England in the eighteenth century, has come across new material with regard to Handel and his relations

to the English court. The whole story of Handel's "Water Music" and the reconciliation which he is to have effected by it with King George I is shown to be a legend. Prof. Michael is to publish the results of his researches shortly. C. S.

BERLIN UNIVERSITY ORCHESTRA TO TOUR SPAIN.

Berlin, June 10.—The Academic Orchestra of the Berlin University, which recently undertook a successful tour through Scandinavia, is to make another artistic journey, this time to Spain. The tour will take place next winter, and the only soloist to travel with the orchestra will be Joan Manén, the Spanish violinist. C. S.

ZEMLINSKY'S "DER ZWERG" LACKS MELODY.

Cologne, May 30.—Alexander von Zemlinsky's opera, "Der Zwerg," had its first performance anywhere, in the Cologne Opera House, last night in the presence of the composer. It is in one act, with text by C. Klaren, based on Oscar Wilde's "Birthday of the Infanta," and treats the tragic incident of an ugly dwarf whom the Sultan sent as a present in token of his devotion. The dwarf, who has never seen a mirror, and does not know

how misshapen he is, falls in love with the princess and thinks he may woo her. His disillusionment comes when he accidentally sees himself in the mirror and the shock results in his death. Zemlinsky's music is modern throughout, but lacks melodic inspiration. Its vocal parts are treated in the style of free declamation and fail to rise to lyric heights. The performance, under Klemperer, was good and there was every sign of success. U.

FRENCH MUSIC FESTIVAL IN AMSTERDAM.

Amsterdam, June 8.—A five-day festival of French music is to take place in the Amsterdam Concertgebouw at the end of September. It is to comprise three orchestral and two chamber music concerts, the former under the direction of Mengelberg. Only modern French music will be performed. Half a program each is devoted to Debussy, Ravel and Fauré, whose Requiem will be sung by the Toonkunst choir. As a sequel to this festival the Concertgebouw Orchestra and the Toonkunst choir, both under Mengelberg, will travel to Paris and give Bach's "St. Matthew Passion" and Beethoven's "Ninth" in the Opéra, where they were given by the Amsterdammers with tremendous success shortly before the outbreak of the war. M. U.



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Facts About Charles Wakefield Cadman

Charles Wakefield Cadman, American composer-pianist, has done more than perhaps any other composer to educate the public to the beauty of Indian folk music and music built on Indian themes. Not that Cadman is a composer of Indian music alone, for he has over 300 published works to his credit which include pieces for piano, organ, violin and cello; four grand operas, and scores of songs and choral compositions which have become well known.

He recently purchased a home in Hollywood, and intends to spend the entire summer composing songs and part songs for two or more voices. This work has been neglected for the past two years, during which time he has composed "The Witch of Salem," a grand opera as yet unproduced. His opera "Shanewis" was successfully produced at the Metropolitan in New York for two consecutive seasons, but Mr. Cadman feels that the "Witch" will have a far wider appeal, dealing as it does with the early history of our own country.

Mr. Cadman's popularity is not alone in his own State, where usually a prophet is without honor, but in every State in the Union. There are no fewer than ten Cadman musical clubs and several Cadman trios and choral clubs stretching from Portland, Ore., to Worcester, Mass., and down to Jacksonville, Fla. He received a letter from Miss



© Miskin
CHARLES WAKEFIELD CADMAN,
American composer-pianist.

Mississippi recently saying that another club had been born and christened "Cadman."

The University of Southern California has added Mr. Cadman to its faculty for the coming season, during which time he will deliver three lectures, taking as his subjects "Public School Music," "Indian Music and Its Influence," and "The Problems of the American Composer." Mr. Cadman is noted for his enthusiasm and the splendid work he has done in behalf of the junior clubs in the State Federation of Music Clubs, of which he is the chairman of education, and has carried that department further than ever before in its history.

He will tour the United States in concert next season, beginning in Boston in October, and appearing on the Pacific Coast in January and February. As his joint artist he has the Princess Tsianina, a Cherokee Indian girl, who was born in Oklahoma and who has a splendid mezzo soprano voice. She has been recognized as one of the foremost interpreters of Indian songs.

Hagar's Wilkes-Barre Appearance a Success

Emily Stokes Hagar appeared recently as soloist with the Concordia Society, of Wilkes-Barre, and that she created an excellent impression is proven in the appended letter which the soprano received from Adolph Hansen, conductor of the society:

20 Mallevy Place, Wilkes-Barre, Pa.,
June 19, 1922.

My dear Mrs. Hagar:

Your first appearance in this city was certainly a great success. You had your audience with you right after the first number, which was unusual, as our audiences are rather cold at first.

For the two numbers with soprano obligato I want to pay you my special compliment and tell you frankly that I could not have found any one who would equal you in them.

The critics spoke in the highest terms of your work and I have no doubt that you soon will have a call for a return engagement to our city.

Yours very sincerely,
(Signed) ADOLPH HANSEN.

Spring Engagements for Ruth Lloyd Kinney

On May 14 Ruth Lloyd Kinney, contralto, and Ernest Williams, cornetist, were special soloists at a big benefit concert in the Sixty-ninth Regiment Armory in New York. May 16 Miss Kinney sang at the Plaza Hotel, also New York, and that evening at 11:30 she had an audition at the Capitol Theater, and later was engaged by Mr. Rothafel for a week or two in the near future. From May 21 to June 4 Miss Kinney sang in Detroit.

Stillman Pupils in Recital

A recital by the pupils of the Stillman School of Ensemble, this city, was given on June 24. The program follows: Sonata, G major (Beethoven), Edith Schiller and Thurston Shays; sonata, F major (Mozart), Beulah Kassel and Gertrude Tasgal; waltz, A minor (Chopin), Beulah Kassel

and Alice Stern; waltz, A minor (Chopin), Edith Schiller and Rose Meltzer; "Caro Nome" (from "Rigoletto") and "Gloria's Lullaby" (Buzzi-Peccia), Lillian Rosen; sonata (Clementi), Armand Finkelstein; sonata, F minor (Beethoven), Adelaide Shays and Helen Goel; waltz, C sharp minor (Chopin), Adelaide Shays and Helen Goel; sonata, C minor (Beethoven), Cecelia Quartararo and Pearl Benes; "Rondo Capriccioso" (Mendelssohn), Anna Miller; sonata, D major (Beethoven), and sonata, E major (Beethoven), Millicent Perskin.

Mildred Wellerson in Europe

Mildred Wellerson, the gifted cellist, who stirred American audiences by her finished art, sailed for Europe last August 3 (1921) with the sole purpose of continuing her studies abroad. Recent reports state that she scored a tremendous success on May 28 when she appeared in Paris as soloist with the Colonne Orchestra, Gabriel Pierné, conductor. Little Mildred was at once proclaimed an artist par excellence. Mr. Pierné, it is said, expressed a desire to have her again next season, and wrote in Mildred's album as follows: "In remembrance of a most excellent interpretation of a God gifted artist."

The young artist has been engaged as soloist for one of the Padeloup concerts in the fall. This exceptionally gifted child, who is just twelve years old, is still studying with her mother (her only teacher), who is likewise a cellist of remarkable ability and was a favorite pupil of Julius Klengel and Anton Hekking.

Spotz and Erb Give Recitals

Margaret Spotz, originally a pupil of May I. Ditto and now of Kate S. Chittenden, dean of the American Institute of Applied Music, New York, gave a piano recital at headquarters June 12, playing works by Scriabin, Palmgren, D'Indy, Reger, Beethoven, Chopin, Brahms, Liszt and Chabrier. A fine audience heard and applauded all she did, for the young girl has most unusual talent, combined with warm expression.

J. Lawrence Erb, managing director of the institute, gave an organ recital in the First Presbyterian Church of Youngstown, Ohio, June 16, when he played principally modern compositions, including some by Rheinberger, Faulkes, Renaud, Guilmant, Bizet, Verdi, and the Americans, Marion A. Dunn, Stebbins and Kinder. The programs themselves were unique and tasteful.

Spanish-American Folk Songs Presented

An unusual program, representing creative work of the Dominant Club of Los Angeles, Cal., was recently performed at the Ebell Club House. One of the groups consisted of four early Spanish-Californian folk songs harmonized and set for voice and piano by Gertrude Ross. The numbers were splendidly sung by Annis Howell, with Gertrude Ross at the piano.

Amy Neill Soloist with Sir. Henry Wood

Amy Neill has been engaged as soloist with the Queen's Hall Orchestra, Sir Henry Wood conducting, on August 24.

R. E. JOHNSTON'S**LIST OF ATTRACTIONS FOR SEASON 1922-1923**

- Luise Tetrazzini World's Famous Prima Donna Soprano.
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Beniamino Gigli Leading Tenor of the Metropolitan Opera Company.
Giuseppe De Luca Baritone of the Metropolitan Opera Company.
Joseph Hislop Scottish Tenor.
John Charles Thomas. Popular American Baritone.
Anna Fitzlu Lyric Soprano.
Cyrena Van Gordon Leading Mezzo Soprano of the Chicago Opera Company.
Evelyn Scotney Coloratura Soprano.
Erwin Nyiregyhazi Hungarian Pianist.
Raoul Vidas French Violinist.
Edward Lankow Basso of the Chicago Opera Co.
Tina Fillipponi Italian Pianist.
Robert Ringling American Baritone.
Rudolph Bocho Russian Violinist.
Clara Deeks Lyric Soprano.
Paul Ryman American Tenor.
Suzanne Keener Coloratura Soprano of the Metropolitan Opera Company.
Delphine March Contralto.
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May Mukle to Tour Orient

Word has just been received from abroad that May Mukle, the well known English cellist who scored such a success on her tour of Italy this spring, and who is well known in America, will return to the land of Dante's birth in the autumn for re-engagements, and sail from Trieste on November 25 for Alexandria. After playing there, in Cairo, and in other cities in Egypt, Miss Mukle will proceed to Ceylon, where arrangements have been made for her to give performances; then on to India, with definite concerts in Madras, Calcutta, Darjeeling, Agra, Benares, and other cities. From India, the cellist's route leads her to Penang, Singapore, Batavia, Hongkong, Shanghai, Canton, Peking, up around the north of China,



MAY MUKLE IN PARMA.

(Left to right) Miss Mukle, Malipiero, Italian composer, and Rebecca Clarke.

down through Korea, across to Japan, then to Honolulu, and "home" to America about June.

In London this season May Mukle was engaged to play in the first performance of the Ravel sonata for violin and cello alone—a unique combination for this form of composition. The violinist who appeared with her was Andre Mangeot, the French artist who has played so much with Thibaud. The concert took place at Lord Howard de Walden's house, and was arranged by the British Music Society. At the same concert Miss Mukle played a folk song sonata in manuscript by Erlebach.

Castellnuovo is writing a suite for May Mukle, and Pizzetti has promised her the first London performance of his sonata still in manuscript.

Degree of Doctor of Music for Christiansen

F. Melius Christiansen, conductor of the St. Olaf Lutheran Choir, has had the honorary degree of Doctor of Music bestowed upon him by Muhlenberg College, not only in recognition of his great work in furthering the cause of Lutheran music throughout the country through his splendid St. Olaf Choir (now acknowledged to be a great factor in our national music life), but also because of his attainments as composer and conductor of choral music.

The investiture took place at the fifty-fifth annual commencement exercises of Muhlenberg College, Pa., but, as Dr. Christiansen was unable to be present, owing to his duties at Northfield, Minn., where the St. Olaf Choir was participating in the annual commencement exercises at St. Olaf College, the degree was received in his behalf by Dr. J. Fred Wolle, conductor of the Bethlehem Bach Choir.

Jessie Fenner Hill Pupils in Recital

A critical audience of professional and amateur singers attended the recital by five artist pupils of Jessie Fenner Hill, given at the Hotel Astor, on Tuesday afternoon, June 20. Mrs. Hill, whose extraordinary success in teaching vocal art and interpretation has been favorably commented upon in the columns of the MUSICAL COURIER on many occasions, again demonstrated results in the development of her pupils of a surprising order.

The program, which was carefully arranged, opened with "The Answer," Terry; "Wings" and "Spring Is a Lovable Lady," Elliott, effectively sung by Lucille Grace

Douglas, who later also rendered the difficult valse from "Romeo et Juliette," Gounod. Norma Cromwell sang two groups, comprising "Se tu M'ami" (Pergolesi), "My Love Is a Muleter" (di Nigero), "It Is Only a Tiny Garden" (Wood), "Sonny Boy" (Curran) and "Homing" (Del Riego); her beautiful voice and charming delivery delighted all. Jeannette Thomas, who has appeared many times at these concerts, again elicited vociferous applause from the enchanted audience for her exquisite renditions of "June," Thayer; "Yesterday and Today," Spross; "Song of the Open," La Forge, and "Quando m'en vo," Puccini; she was obliged to give an encore.

Julia Silvers, who has just been engaged as one of the leading artists with the Greenwich Village Follies, created a veritable furor. Not only does she fascinate her hearers by her rich and resonant contralto voice, but likewise by her poise and charming personality. Her program numbers were: "Mon cœur s'ouvre à ta voix" (Saint-Saëns), "Oh! Let Night Speak of Me" (Chadwick), and "Before We Part" (Courtney) as an encore she sang "Smilin' Through" (Penn). Josephine Martino, a singer of unusual merit and possessing interpretative ability of a high order, was heard in "Melodie" (Zandonai), "The Crying of Walter" (Campbell Tipton), "Come to the Garden, Love" (Salter), and "Depuis le Jour" (Charpentier). Her highly artistic work won sincere appreciation and she was obliged to give an added number.

Mme. Lina Coen, who accompanied all the soloists, likewise deserves a word of praise for the excellence of her work.

Prindle Scott Returns from Tour

John Prindle Scott, the song writer, has just returned from a month's trip through Michigan and Ohio, a tour including Graylings, Saginaw, Detroit, Cleveland, Oberlin, and Syracuse.

Mr. Scott was a student in Oberlin some twenty years ago and has written a dozen of the current college songs of his Alma Mater. On his last visit he was entertained at luncheon at one of the college halls, and during his meal 200 of the college students "serenaded" him with his own songs. During his Oberlin stay he was the guest of Prof. William K. Breckinridge, of the conservatory faculty. Mr. Scott has now gone to MacDonough, N. Y., to occupy his new summer home there for the rest of the season.

Mr. and Mrs. Mannes in Europe

Mr. and Mrs. David Mannes, together with their son and daughter, sailed for Europe on the S. S. Reliance, June 13. They will visit many points of interest while abroad and make a lengthy stay in the Austrian Tyrol.

Mr. and Mrs. Mannes will return to New York about the middle of September to resume professional activities.

Carylna Pupils Admired

Lily Meagher, an artist pupil of Kathryn Carylna, is continuing her successes in England, Ireland and Wales. In her native country she is being referred to as the "Irish Queen of Song." Comment is frequently made on the vast progress she evinces as the result of her vocal training in the United States. Miss Meagher has studied with Mme. Carylna (her only teacher in America), for

three years. Another pupil of Mme. Carylna, Anita Whittaker, soprano, has just signed a contract with Henry Savage for a forty weeks' engagement, beginning in September. Miss Whittaker will sing one of the leading roles in "The Merry Widow."

Denishawn Dancers to Visit South

Nashville (Tenn.), will be visited by Ruth St. Denis, Ted Shawn and the Denishawn Dancers, on December 6. They will appear in the magnificent Ryman Auditorium, which has a seating capacity of 4,000.

During the same week this popular dancing organization will also appear in St. Louis (Mo.), Louisville (Ky.), Urbana and Peoria (Ill.), Evansville and Indianapolis (Ind.).

Lombardo Baritone Sings in Italy

William Aronson, baritone, who studied in New York over one year with Maestro G. Lombardo, appeared in "Ballo in Maschera," Verdi, at the Dal Verme Theater, Milan, Italy. Prior to singing at Milan, Mr. Aronson was heard in Naples, where he appeared at the Mercadante Theater, singing the role of Tonio in "Pagliacci."

Sundelius Off for Maine

Marie Sundelius, the soprano of the Metropolitan Opera Company, has left New York for a vacation at her summer place at Harrison, Me. After an arduous season, the artist will rest until early fall, then concertize before the opening of the Metropolitan Opera season in November. In July she will appear at the Denver (Col.) Festival.

Toronto Bookings for Friedberg Artists

The following artists, all from Annie Friedberg's concert direction, are booked for Toronto, Can., next season: November—Emil Telmányi, Hungarian violinist; December—Berta Reviere, American soprano; January—Dmitry Dobkin, Russian tenor, and Felix Salmond, English cellist; February—Myra Hess, pianist.

Gladys Axman Sings

Gladys Axman, soprano, sang the aria from "The Jewess" on board the S.S. Paris, May 29, while on her way to a summer's stay in France and Italy. She met many notables in Paris, and attended Stravinsky's "Marva" with them.

The Hacketts at Alton, N. H.

Mr. and Mrs. Arthur Hackett are at Alton, N. H., where they will spend their July consecutive summer in their bungalow overlooking Lake Winnepesaukee.

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ACROSS THE COUNTRY

Akron, Ohio.—Edwin Arthur Kraft gave a complimentary organ recital in Trinity Lutheran Church May 23. The church was crowded with appreciative listeners. Mr. Kraft's brilliant numbers gave him opportunity to display his fine technical equipment and to set forth his artistic registration. The church choir, under the direction of Mrs. Alfred J. Akers, assisted with an admirable presentation of Beethoven's "Hallelujah," from "The Mount of Olives."

On Saturday, May 27, Akron's first big Eisteddfod was held in the Akron Armory. Prizes of \$500.00 each for winning male and mixed choruses attracted several organizations from Pennsylvania and Ohio. The New Castle Male Chorus and the Cleveland First Methodist Choir won the prizes. Several of the individual events were not heard, as too much time was consumed in running off the preliminaries. The event was managed by the Goodrich Male Chorus. Three Akron choruses were entered: The East Akron Male Chorus, under the direction of Rhys Evans; The Woodland Methodist Choir, Mrs. D. S. Bowman, conductor, and the Akron United Choir, Arthur Morgan, conductor.

Two new musical organizations, the Evan Williams Ladies' Chorus, and the Orpheus Club, both under the direction of Earl G. Killen, made their initial appearance at the annual spring banquet of the Chamber of Commerce, June 5, at the Akron Armory. They pleased the large audience. Each will give a concert soon. Claire App, long a close friend of the Williams family, was responsible for the movement culminating in the organization of the Evan Williams Ladies' Chorus. Officers of the society are Mrs. Russell Baer, president; Mrs. W. B. Gardner, vice-president; Mrs. J. H. Schotta, secretary and treasurer, and Mrs. L. C. Drushel, librarian. Mrs. W. P. Welker is the accompanist.

The guest night program of the Friends of Music was given at the First Congregational Church, May 31. The program consisted of concerto in E flat by Mozart, played by Mrs. R. A. Ober and Mrs. W. P. Welker, the first movement of the Tchaikowsky violin concerto, played by Gregory Zwinitzky; Grieg's "Solvejg's Song," Kramer's "The Last Hour," and "L'enfant Prodigue" by Debussy, sung by Mildred E. Harter. The final number was Rheinberger's quintet, op. 114, played by James M. Campbell, Mrs. Vincent S. Stevens, Naomi Parker, Leonard B. Kiebel and Mrs. W. P. Welker. Mrs. E. E. Critz and Mrs. Welker were accompanists. The program was enjoyed by a fair sized audience. E. G. K.

Alliance, Ohio.—Orchestra music, violin solos and saxophone quartet music were included in the program of the sixth annual concert of the Epworth Sunday-school orchestra at the Epworth M. E. Church, June 1. The concert was given to an unusually large crowd.

The program opened with "America, the Beautiful," sung by the congregation. The "Tannhäuser" march by Wagner, was played impressively by the orchestra and was followed by "La Fontaine" (Lysberg) and "Serenade" (Schubert), rendered by the stringed instruments and flutes. The "Poet and Peasant" overture was played by the Ohio Wesleyan saxophone quartet, members of which are C. J. Rosebrook, T. R. Edwards, H. L. Dowler and J. W. Dowler. They were given prolonged applause and responded with an encore. A feature of the evening was the violin solo, "Caprice Viennois," by Fritz Kreisler, played by Walberg Brown, with orchestra accompaniment. Applause was continued until Mr. Brown responded with another solo, Minuet in G, by Beethoven.

The eighth and final concert of the music-lecture course of the College Women's Club was presented at the First Methodist Church May 22, when Ricardo Martin, American tenor, appeared before the audience, responding to the introduction given by Mabel Hartzell, president of the club. The audience was at once captivated with his splendid personality and poise. The artist was well supported by Hubert Carlin, accompanist, who shared in the successful presentation of the program. Mr. Carlin also presented two groups of piano numbers, winning the favor of the audience. The spontaneous outburst of applause which followed each number sung or played was graciously acknowledged by delightful encores. R. M. C.

Bellingham, Wash.—(See "Music on the Pacific Slope.")

Boston, Mass.—(See letter on another page.)

Bowling Green, Ohio.—On June 7, in the college auditorium, was held the last public recital arranged by Richard M. Tunncliffe, director of music, State Normal College. Mrs. Frank C. Mooers, contralto, and Merrill C. McEwen, violinist, gave an interesting program. Mrs. Mooers sang Schubert and Schumann songs, a group by Massenet, Horsman and Russell, and a song cycle by Von Flieitz. Mr. McEwen played numbers by Ries, Grieg, Bach, Hubay and Randegger. Pearl Heiser and R. M. Tunncliffe were the accompanists.

The annual concert of the Treble Clef Club of the State Normal College was held in the college auditorium June 13. Besides a number of part songs and vocal and instrumental numbers, the club sang "The Lady of Shalott," a cantata by Bendall. The soloists were Kathryn Fast, soprano; Vyalette Perkins, soprano, and Kathryn Conrad, contralto. Lucile Dodge and Ethel Cupp were accompanists, and Richard M. Tunncliffe conducted the chorus and orchestra. R. M. T.

Canton, Ohio.—The organ recital, June 9, at the First Congregational Church, given by Dr. Minor C. Baldwin, noted concert organist, was a rare musical treat. Not only is Dr. Baldwin a technician of the first magnitude, but his playing is also filled with something which goes to show the genius of the man. His Bach selections were given with accuracy and sonority, proving at once to his hearers his perfect familiarity with the greatest of organ schools, that of John Sebastian Bach. In the overture to "Semiramide," by Rossini, the tone, coloring and shading were closely kept in comparison to the original orchestra score. All in all it was a fine recital, deeply appreciated by those in attendance.

Plans for the concert series arranged by the People's Musical Course of the Y. M. C. A. are being

rapidly worked out by members of the committee in charge. One of the principal features of the series will be a concert by the Cleveland Symphony Orchestra. This will be the first time that organization has played under the auspices of the Y. M. C. A. They have also decided to bring May Peterson, American soprano, of the Metropolitan Opera Company, for a recital. Miss Peterson appeared here several years ago as a guest soloist with the Ladies' Chorus. One of the feature concerts will be a joint recital by Marie Tiffany, American soprano, and Francis Macmillen, American violinist, who gave the closing concert of the present season. Both Miss Tiffany and Mr. Macmillen were well received. They were assisted by Arthur Sheppard, assistant conductor of the Cleveland Symphony Orchestra, who was their accompanist. It is probable that he will be with them when they appear here next season. Arrangements have also been made for the return of the famous Victor artists, who will give one of their popular concerts. Their appearance next season will be the third successive engagement of this company under the auspices of the course committee. The committee is also arranging to bring a band as one of the numbers, while the three remaining numbers are yet to be decided upon.

The third annual concert by members of St. Paul's Episcopal Church choir, under the direction of Ralph E. Clewell, organist and choirmaster, at the McKinley High School auditorium, June 1, was the best that has yet been given by that organization, and Mr. Clewell and his coterie of singers have every reason to be well satisfied. It was attended by a fairly large and representative audience of Canton music lovers, and the applause attested their appreciation of the good work done by the choristers. The program included two parts from Pergolesi's "Stabat Mater," which was given in Canton for the first time, and three numbers from the liturgy of the Russian Church, which, also, was presented for the first time in Canton. They were difficult compositions, especially the Russian music, which was written for eight, six and eleven parts for the voices. The interpretation and the rendition were good and showed the ability of the choristers for handling such complex and difficult works. Another work offered for the first time here was Massenet's "Narcissus," in which the solo parts were taken by Glenn King and Arthur Trimble, tenors, and Thomas Ward, baritone. It was so well done that the audience demanded an encore at its conclusion. The response was the "Amen" fugue movement from Rossini's "Stabat Mater," and this, too, was splendidly presented. Solos were sung by Walter Moore, tenor, who was in exceptionally good voice, and Thomas Ward, baritone, both of whom are popular with Canton audiences. The tenor solos and duets by Master King and Trimble were very good. R. M. C.

Chicago, Ill.—(See letter on another page.)

Cheyenne, Wyo.—Word came from the coast recently that Sadie Sherman, of Cheyenne, a pupil of Maude Johnston, of this city, is achieving high honors in the Los Angeles Conservatory of Music and Arts, Alfred A. Butler, director. Miss Sherman left Cheyenne two years ago to pursue her work in piano. She was presented in recital on May 27, to mark her attainment of her teaching certificate. This was a real honor—one which heretofore has been granted to none until graduation. Miss Sherman has been engaged to assist in practice teaching in the Conservatory, beginning her work in September. She will receive her diploma in June, 1923.

A delightful organ recital of a half hour was heard at noon, June 7, when Mrs. H. L. Vaughan, organist of the Congregational Church, offered a pre-nuptial program at St. Mark's Episcopal Church, the program preceding the marriage of Eleanor Louise Larsh, former organist of St. Mark's, and R. B. Ward, Jr. The large assemblage of friends heard with pleasure the "Bridal March" from "Rebekah"; "Love Song," by Nevin, and Strelitzki's "Dreams." A charming added feature was the singing of "Bridal Dawn" (Easthope Martin), by Mrs. Maurice W. Collins.

The piano pupils of Mrs. H. L. Vaughan gave two pro-

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grams in the auditorium of the Congregational Church, May 8 and 9. Louise Hoffman received her junior certificate from the Sherwood Extension of Chicago, as did also Mildred Boyer and Ruth Warrington. A year's free scholarship for high order of work was presented by Mrs. Vaughan to Mary Louise Snow.

Sunday afternoon, May 28, a concert of unusual merit was given at Elks' Home by the ladies of Chapter C. P. E. O. Among those appearing on the program were Mrs. M. K. Collins and Mrs. Fred D. Boice, sopranos; Mrs. James Mackay, contralto, and Rev. John Blackman, tenor. Part two of the program was the presentation of Tennyson's "Enoch Arden," with Mrs. T. Joe Cahill at the piano, playing the musical setting by Strauss. Mrs. Harold L. Vaughan read the poem inimitably. A large audience greeted the performers. This was the first public appearance of Mrs. Cahill in eight years.

Cheyenne will hear much fine music next season. A contract has been signed by Mr. and Mrs. H. L. Vaughan and Mrs. Fred D. Boice as guarantors for the appearance of Cyrena Van Gordon, Arthur Middleton, Paul Althouse and the Hinshaw Opera Company. The artists will appear either in a local theater or in the auditorium of the new \$400,000 high school building.

The Chamber of Commerce has endorsed a movement for music week, to be held October 15 to 21 inclusive. Albert C. Jesse, B. Mus., is arranging all details.

The pupils of Maude Johnston gave two recitals in May, one at the Parish House, when the older students presented an entire evening of the compositions of C. Chaminade. They were assisted by Mrs. W. H. Gill, soprano, and Mrs. Mackay, contralto.

Those taking part were Louise Stimson, Elsie Becker, Elsie Wilms, Margaret Whiting, Verla Parker, Edith Mentz, Dorothy De Armon, Anna Arp and Lily Underwood. The second recital was given at the studio of the teacher and featured the songs and musical settings of poems by Field and Stevenson.

The sixty and more pupils of the Lee-Blamey studio were offered in three studio programs during the month of May. On June 9, a group of little folks, under the direction of Miss Lee and Miss Blamey, presented "A Midsummer Day," a charming operetta, at the high school gymnasium. W. L. L.

Cincinnati, Ohio—(See letter on another page.)

Columbus, Ohio.—Marie Hertenstein, pianist, received an ovation at her concert in the Elks' Home, May 24. This was Miss Hertenstein's first public appearance in Columbus since her New York debut last November. Columbus critics said of her, "She plays with almost masculine virility and marked dignity. Not once does she strive for effect through affectation nor does she seek to superimpose her temperament upon the composer's work." Miss Hertenstein sailed early in June with her husband, Professor A. E. Waller, for a summer in Europe, where she has been invited to play before Arthur Schnabel, her former teacher. T. T. F.

East Liverpool, Ohio.—The East Liverpool Male Chorus, under the direction of Lysbeth Hamill, conductor and pianist, gave the final concert of the 1921-22 season, June 12, in the Ceramic Theater. The house was filled to capacity with the music lovers of this city, who enjoyed an entertaining and successful concert. Eleanor Cochran, soprano, assisted the chorus in rendering a splendidly diversified program. A group of three songs by the Male Chorus opened the program, followed by "Ballatella," an Italian aria by Leoncavallo, and "The Blue Danube," which has been repeated upon request on various occasions. Included in the second part of the program were selected numbers by the chorus and two groups of songs by Miss Cochran, the first composed of three in foreign languages, which the soloist sang with her usual clarity of diction. The closing group included three lilting English melodies.

The concerts of the East Liverpool Male Chorus will be resumed again in the fall, under the able directorship of Lysbeth Hamill. The season just closed has been an unusually successful one, marking the end of the seventh year of the group in public concert.

Fayetteville, Ark.—The following recitals have been given at the University School of Music of the University of Arkansas recently: piano recital by Thelma Nettle-ship (pupil of Henry Doughty Tovey), assisted by Alice Crenshaw, soprano, May 8; piano recital by Marguerite McAdams (pupil of Mr. Tovey), assisted by Virginia Ladd, May 12; piano recital by Dorothy Van Hook and Mary Bratton (pupils of H. Tovey), May 18; a sacred concert at the First Christian Church, given by Mary Cummings Bateman (soprano), Alberta McAdams Stone (contralto), Carl Rosenbaum (tenor), Dwight Stroup (bass), Henry Doughty Tovey (organist and director), David C. Hansard (violinist) and E. Guthrie Hassell (pianist), May 21; piano recital by Ruth Wolf (pupil of Mr. Tovey), assisted by Allean Johnson (soprano), May 25; piano recital by Lorena Carleton (pupil of Mr. Tovey), assisted by Fount Richardson (baritone), May 26; piano recital by William M. Paisley (pupil of Mr. Tovey), May 29; piano recital by pupils of Mr. Tovey—Misses Haigwood, Chandler, Carmen, Heerwagen, Thomas, McClinton, Schweer, Killian, Crenshaw, Mellor, Van Hook and McAdams—June 1; piano recital by Lin Neil White and Frances MacDougal, June 5; piano recital by Hazel McMillan, assisted by Carl Rosenbaum (baritone), June 7; artist's recital by Charles Stratton (tenor), April 5.

An oratorio, "The Prodigal Son," by Arthur S. Sulli-

van, was given June 4 under the direction of Mary Cummings Bateman, with E. Guthrie Hassell, accompanist. Those taking special parts were Fountaine Richardson, Dwight Stroup, Marie Biggers, Mary Cummings Bateman, Alberta McAdams Stone, Allean Johnson, Carl Rosenbaum, Alice Crenshaw, Davis Richardson, Dr. Buchholz and Virginia Ladd. B. G.

Fort Collins, Col.—At the commencement exercises of the Conservatory of Music of the Colorado Agricultural College, June 5, which followed a concert given by the conservatory, a degree of bachelor of music was conferred upon Emma Brosh, and certificates for the completion of the public school music course were given Gayle Bowersox, Emma Brosh, Ida Hansen, Gladys Love, Crytel McCay and Wilma Preston. Director Alexander Emslie of the conservatory presented the candidates and President Chas. A. Lory of the college awarded the diploma and certificates.

The conservatory orchestra, the ladies' glee club and a mixed quartet, consisting of Ida Hansen, soprano; Jessie Paddock, contralto; George James, tenor, and Director Emslie, bass, assisted the soloists in the concert. The quartet sang Liza Lehmann's "In a Persian Garden," the feature of the program. The soloists were Ruth Graves, Faith Reiser and Virginia Cottrell, pianists; Georgia Graves Service, contralto, and Joseph F. Reiser, tenor. E. A. H.

Fort Smith, Ark.—Samuel Bollinger, pianist and composer, assisted by Mabel Ann Porter Kraus, soprano, and Margaret Kuehn, pianist, gave a recital at the Elks' Club May 16. Mr. Bollinger, who has won international fame as a composer, was raised in Fort Smith, and is a brother of R. C. Bollinger of this city. The artistic quality of both his compositions and his performance is high, though he modestly gave first place on the program to the other artists, playing only the accompaniments to Miss Kraus' numbers and in duo with Miss Kuehn. Miss Kuehn opened the program with a group of numbers by Mendelssohn, Schumann and Chopin, which were excellently played and intelligently interpreted. Miss Kraus delighted the audience with Massenet's "Air de Salome" from "Herodiade," after which Miss Kuehn and Mr. Bollinger gave three movements from the orchestra suite, "The Sphinx," which is Mr. Bollinger's own composition. The fourth part of the program was a group of vocal numbers by Miss Kraus; the fifth a piano group, including compositions of Grainger, Liszt and MacDowell, by Miss Kuehn, and the last, two delightful songs by Miss Kraus, with Mr. Bollinger at the piano. Miss Kuehn's technic is clean and well built and her musical feeling fine. Her work shows serious study and promises of greater accomplishment to come. Miss Kraus has a well trained and naturally beautiful voice and gracious stage manner.

Members of the Rotary Club were entertained by Mr. Bollinger and his two associate artists.

The music memory contest for pupils of the junior high schools was brought to a close with the elimination contest held May 18 and the final contest May 19 at the high school auditorium. Those winning the money awards given in the elimination contest were Evelyn Bell, Esther Yaffe, Kathleen Beland, Gladys Moore, Alice Black, Hortense Bass, Frances Blenthing, Mary Beatrice Bullock, Thelma Palmer, Pauline Bonner, Mary Frances Berry, Zelma Smith, Thelma Hollyfield, Christine Bridges, Virginia Davis, Bertha Eisen, Euna McClain, Elliott Horton, Walter Craig and Mischel Alexander. Of these the prize winners in the final test were Evelyn Bell, first silver medal awarded by National Music Bureau; Pauline Bonner, second, thirty-five dollar music instrument; Gladys Moore, third, season ticket to Fort Smith Concert Club, and Esther Yaffe, fourth, reward of merit awarded by Fink Jewelry Company. Awards to the general public contestants were first to Mrs. Harry L. Thompson, second to Flora Boles and third to Olivia Patton. The musicians interpreting the

compositions in the contest included some of Fort Smith's leading artists, who produced a real musical treat. They were Mrs. Eugene Stevenson, pianist; Ruth Hainesworth, pianist; Maurice Derdeyn, violinist; Clarence Burg, pianist; William Worth Bailey, violinist; Mrs. Bailey, pianist; Ben Brochus, pianist; Mrs. J. J. De Jarnette, pianist; Gladys Krone, violinist; Mary McNatt, violinist; Robert Todd, violinist, and the string quartet of the Southwestern Studios.

A beautiful special service of song was held May 14 at St. John's Episcopal Church, under the direction of Elizabeth Price Coffey.

The choir of the First Methodist Episcopal Church, South, gave a sacred concert, under the direction of Mabel Vann Lindsey, May 14.

The Benedictine Sisters presented a group of pupils in recital at St. Boniface Hall, May 17.

The Musical Coterie held a meeting May 13 at the home of Mrs. John Redwine, with Ruth Hardin in charge of the program.

New officers for the year elected at a recent meeting of the Harmony Club include Mrs. Dorner, president; Mrs. Johnson, secretary, and Mrs. Buckley, chairman of publicity. The last meeting of the season was held May 23, with Mrs. Johnson as hostess and Mrs. Monroe in charge of the program.

Mary Frances Skidmore recently won a five dollar gold piece in a piano contest among several of Clarence Burg's pupils.

Mary Arbuckle, local girl, who is attending De Pauw University at Greencastle, Ind., played two violin solos at a concert given recently by the choir of the university at an Indianapolis radio station. F. K. F.

Jacksonville, Fla.—The many friends of the School of Musical Art and Ruth Crawford will be interested to hear of the honors she has been winning in the American Conservatory of Music in Chicago, after being there only one year. Miss Crawford was working for the Associate Teacher's Certificate course, and in order to be eligible to take the examination she had to cover two years' course in harmony. She was chosen one of the ten out of ninety on excellence of the year's work to take the examination before Levy, Hattstaedt, Scionti, Miss Robyns and Miss Amsbury. The four best of the ten were the gold medal prize winners, of which Miss Crawford was the third of the four chosen. May 27 these four contested at the recital at Gimbal Hall and Miss Crawford was fourth at this contest. These medals of merit were given at the commencement June 24. Miss Crawford was also awarded a silver medal for third place in the pedagogy examination.

Mme. Valborg Collett is to be congratulated on the fact that her pupils are able to compete successfully in the northern classes where she sends them. Appreciation of Miss Crawford's splendid work and preparation for the advance classes was expressed on her entrance at the American Conservatory. E. T. W.

Laramie, Wyo.—The University Chorus of the University of Wyoming, assisted by the University Orchestra, was heard in a festival concert at the auditorium, June 12. The soloists were Margery Mitchell, soprano; Daisy

(Continued on page 49)

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Changes in Ithaca Conservatory Faculty

Ithaca, N. Y., June 21.—Twenty-five new teachers will be added to the instruction staff at the Ithaca Conservatory of Music and Associated Schools for the new regular term opening on September 19, according to an announcement made by General Manager George C. Williams of the personnel of the faculty for 1922-1923. Two new schools will be added, the Chautauqua and Lyceum Arts School and the Conway Military Band School. Dr. Edward Amherst Ott comes to Ithaca to be dean of the new Chautauqua and Lyceum Arts School. He was formerly a teacher at Hiram College and Drake University, president of the International Lyceum and Chautauqua Association, and has been prominently identified with the Redpath Lyceum Bureau for twenty-four years.

Patrick Conway, who will be the dean of the new Conway Military Band School, needs no introduction to lovers of band music. As the organizer of the original Ithaca Band, which later developed into the famous Conway's Band, he has become one of the most prominent of bandmasters. He was a captain in the late world war, being director of all musical activities for the air service. In addition to residing here permanently Mr. Conway will have associated with him on his faculty some of his foremost instrumental musicians.

The piano department of the conservatory will have three new teachers. The most prominent of these will be Jaromir Weinberger, who will be director of the theoretical department. He has also attained considerable success as a director of a number of leading orchestras abroad. His principal work here will be in harmony and musical composition, and he will also teach piano. Mr. Weinberger will arrive in Ithaca from abroad about September 1. He is a graduate of the Prague Conservatory.

Another addition to the piano department faculty will be Walter Flandorf. He had his early musical instruction in Berlin and studied with Prof. Leon Sampaix until the latter came to the Ithaca Conservatory in 1914. For the past two years he has been teaching in Indianapolis, where at the same time he has been director of large orchestras. He is also a very able organist.

Edith Kimple, of this city, who completed the post-graduate course this year, will be an assistant teacher in the piano department.

To the vocal department the Ithaca Conservatory will bring Bert R. Lyon, who has studied in France with the eminent French master, Jacques Bouhy; in London with William Shakespeare, one of the best known English vocal teachers, and also with Herbert Witherspoon. He will come here as one of Mr. Witherspoon's assistants.

A new member of the vocal department faculty will also be Louise Case, who has studied with Frank Ormsby, Harold Butler and Leila Robson, of the Metropolitan Opera Company. For three years she has been a personal pupil of Mr. Witherspoon, and will likewise be his assistant here. She is a graduate of Cornell University, and her home is at Interlaken. For the past year she has been teaching at Wilmington, N. C.

To the violin faculty will be added Frances Ella Yontz, of this city. Miss Yontz will be an assistant teacher. She has studied extensively in Berlin and won the Otakar Sevik master violin scholarship at the Ithaca Conservatory last year.

Helen Casey will join the faculty of the Williams School of Expression. She is a graduate of New Rochelle College and the Dalcroze School of Eurhythmics, and also did special work at the University of Wisconsin and Columbia University. At present she is teaching at Wilmington, Del., and will specialize in the school of expression in diction, phonetics and eurhythmics.

Dr. K. M. Dallenbach, professor of psychology at Cornell University, will teach that subject also at the conservatory. Herbert Witherspoon will again teach in the vocal department, beginning with the new term. He will come to Ithaca on the first Saturday of each month.

In the Chautauqua and Lyceum Arts School there will be associated with Dr. Ott, as visiting teachers, Ross Crane, former director of the Art Extension Division of the Art Institute of Chicago; Glenn Frank, editor of the Century Magazine; Alton Packard, well known cartoonist, with the Redpath Lyceum Bureau; John Ratto, character studies, now artist with Redpath Lyceum Bureau, and Honore Willise, author.

Patrick Conway will bring the following musicians here to be associated with him on the faculty of the Conway Military Band School: S. Evanson (clarinet, Chicago Symphony Orchestra), Joseph La Monica (flute, soloist with Philadelphia Symphony Orchestra), Pedro Lozano (brass instruments, soloist with Conway's Band), Ernest F. Pechin (cornet, soloist with Conway's Band), Frank Seltzer (cornet, trumpet, soloist with Philadelphia Symphony Orchestra), Cardell Simons (trombone, soloist with Philadelphia Symphony Orchestra), and George Allen (percussion instruments, member of Conway's Band and an Ithacan).

With but two exceptions, the remainder of the present faculty of the Conservatory Schools will be intact for the ensuing school year of 1922-23. The short summer school term, it is announced, will begin on Monday, July 3.

L. E. M.

Gescheidt's Pupils' Interesting Plans

Adelaide Gescheidt is closing the most active and successful year of her vocal teaching. By the end of June she will have given 3,500 lessons, the usual number she accounts for each season. She has also established a teaching center in Philadelphia this season as an extra activity to her organization. She will leave soon for Europe for diversion as well as an important professional engagement, and will be gone for two months. She will visit France, Italy, Germany and England, and will return late in August, reopening her New York studios September 4. The recent presentation of new representative singers from her studios in a song recital in the grand ballroom of the Hotel Plaza was a distinct success.

The important engagements of some of her artists before the public prove the merits of her teaching. Irene Williams and Judson House, besides their concert and oratorio activities for next season, have been engaged by William Wade Hinshaw for the principal roles in the opera "Cosi Fan Tutte" (Mozart) for the tour of 1922-1923. Fred Patton, who has sung at eight festivals this season, has been re-engaged by Walter Damrosch for two orchestral

appearances next season. This will make seven similar engagements with Mr. Damrosch in Wagnerian roles in two seasons. Judson House and Mr. Patton will sing "Samson and Delilah" with Matzenauer at the Asheville Festival, North Carolina, August 8. Irene Williams will appear in two engagements at the same festival on August 11. Della Samoloff, a Russian dramatic soprano, and a new rising young artist under Miss Gescheidt's instruction, has been engaged as soloist with Creatore's Band for this summer's tour. Miss Samoloff is to give a joint recital with Juan Rese, the renowned Chilean pianist, at a radio concert on Bedloe's Island, June 24.

Meehan Baby Baptized in Rome, Italy

The baptism of the baby of Mr. and Mrs. Meehan took place recently in Rome, Italy. Mr. Meehan was the famous boy soprano who sang for five years in St. George's Church, Stuyvesant Square, New York City. His wife was the Countess de Boulange and he is said to be the only American man known to have married into the higher Italian nobility, and also the only American man to be married in the Vatican. The baby received the name of Giulia Frances Kathrine. Baroness Romeo della Terrazze, lady in waiting to Queen Elena, is the godmother; Frederick Meehan, the godfather, whose proxy was the Reverend Father O'Neill, rector of the church. The ceremony was performed by Father Passocco of the Church of Santa Carmillo.

Mr. Meehan was the former director of the Administration of the Red Cross.

Lusk a Newark Radio Favorite

When Milan Lusk, the Czecho-Slovak violinist, played at the radio station in Newark, N. J., on June 2, he gained for himself no small number of admirers. His success was pronounced, judging by the many letters he received after the performance from his "invisible audience." One of these letters was from Mr. Popence, musical director of the W J Z station, who wrote: "We have had numerous telephone calls concerning your music and feel that you must have made a tremendous impression on the listening public. Among the selections rendered by the violinist were: 'Bohemian Fantasy,' by Smetana; 'Liebesfreud,' Kreisler, and 'Souvenir Poétique,' by Fibich. Mme. L. V. Wetche accompanied sympathetically.

A Busy Two Years for Henrietta Wakefield

Henrietta Wakefield, contralto, has gone to Cincinnati, together with her husband, Greek Evans, baritone, for a ten weeks' engagement with the outdoor opera company there. This month (June) Miss Wakefield completed a tour with the Scotti Grand Opera Company, with which organization she has just signed a contract for the next two years. She has also been re-engaged for two more years at the Metropolitan. During 1922-23 and 1923-24 this energetic artist will have forty-seven weeks of engagements each year.

Mr. and Mrs. Huss to Teach at Diamond Point

At Diamond Point, on Lake George, in their studio on the mountainside, Mr. and Mrs. Henry Holden Huss will teach a limited number of advanced piano and vocal students and teachers for six weeks, beginning July 17. Motoring, swimming, boating, golf country club, and a free library of 6,000 books nearby are a few of the attractions offered.

Music at Pennsylvania State Normal School

Much interest is being manifested in the summer session for supervisors of music at the State Normal School, West Chester, Pa., of which Hollis Dann is the director. Attractive concerts by well known artists have been arranged, as well as a choral concert by the students.



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MUSIC ON THE PACIFIC SLOPE

PORTLAND MUSICIANS' CLUB ELECTS ITS NEW OFFICERS

Other Items of Interest

Portland, Ore.—Katharine Laidlaw, pupil of Ruth St. Denis, presented a program of music visualization at the Heilig Theater on May 31. Miss Laidlaw was seen in six solo dances. Her work was very artistic. Elizabeth Talbot, Hannah Laidlaw, Marion Farrell, Jane Friedlander, Miriam Shemanski, Frances Spalding, Harriet Breymann and Evelyn Thatcher, all from Miss Laidlaw's studio, assisted, and they, too, won much applause. David Campbell was a capable pianist and shared in the success of the program, which was a joy from beginning to end. There was a large audience. The performance was managed by Mrs. Donald Spencer.

Mr. and Mrs. Lucien E. Becker recently dedicated the studio pipe organ in their attractive home. A delightful program was given by Mr. Becker, organist; Mrs. Arthur Cook, soprano; Otto Wedemeyer, baritone, and Margaret Notz, accompanist, who are numbered among the city's best talent. The new organ is a modern instrument, with an electric action duplex system.

At the annual business meeting of the Musicians' Club the following officers were elected for 1922-1923: Franck Eichenlaub, president; Jesse Wing, vice-president; George Hotchkiss Street, secretary; Emil Enna, treasurer; Ralph W. Hoyt, auditor; Harold Webber, member of the board of directors.

Portland has a new musical publication. The first issue has just appeared on the news stands. It is called the Music Lover's Magazine. It promises to be of unusual interest to the local musician and the management hopes to attract interest from the entire Northwest. The main point of interest will be the publishing of Western composers' selections. One or more will be in each issue. The June number contains short compositions by Katherine Glen. Mrs. C. Hilton-Turvey, formerly one of the associate editors of the Etude, is editor of the new magazine. Mrs. Donald Spencer, business manager of the Symphony Orchestra, is also on the directing board. It is published by the Music Lover's Publishing Company, with headquarters in the Henry Building. There are many features such as a Children's Page, contests and puzzles, feature articles on varied subjects and discussions that cannot help but interest its readers.

The Portland Symphony Orchestra, under the leadership of Carl Denton and management of Mrs. Donald Spencer, recently closed its eleventh consecutive season. The usual number of ten concerts will be given next season. Emil Enna, composer-pianist, who recently gave a suc-

cessful recital under the auspices of the Portland Woman's Club, is giving a course of lecture-recitals at the Academy of the Holy Child.

Helen Stover, New York soprano, is the house guest of Constance Piper, pianist.

Pupils of Mordaunt A. Goodnough, pianist, recently gave a successful recital at the Y. M. C. A. Auditorium.

The Society of Oregon Composers, Emil Enna president, has placed in the public libraries of the state, compositions by Oregon composers.

F. X. Arens, the New York vocal maestro, has a large summer class here.

Advanced students of the Ellison-White Conservatory of Music recently gave an interesting recital at the Lincoln High School.

Laura Jones Rawlinson, local exponent of the Dunning System of Music Study, has returned from Europe.

J. R. O.

AFTER TWELVE YEARS COMIC OPERA FLOURISHES AGAIN IN OAKLAND

Local Music Notes of Interest

Oakland, Cal.—The first season of comic opera Oakland has had in twelve years was inaugurated May 28, when Ferris Hartman and Paul Steindorff presented an elaborate offering of Victor Herbert's charming "The Idol's Eye" at the Municipal Opera House. The crowded theater gave a royal reception that amounted to something more than an ovation. Among the principals were Lillian Glaser, recently co-star with De Wolf Hopper; Hazel Haltern, formerly a Morosco star; Nona Campbell, late of the Winter Garden, New York; Robert Carlson, late with the Dillingham productions; Rafael Bruneto, Shubert star; Louis Fitzroy, Broadway comedian, and others, not to mention Ferris Hartman, that king of comedians beloved by Californians, and Paul Steindorff, director, who for many years has done so much here for the cause of good music. There was an efficient chorus, dancers (headed by Edna Malone), and orchestra. The costuming was charming, and the flat-color scenery, by Harry Tyler, was the latest idea in stagecraft.

"Woodland," by Gustav Luders, was chosen for the second week's production. Manager Louis B. Jacobs announced that this was the first stock production of "Woodland" on the coast. A reviewer truthfully remarked: "The production savors of Broadway, three thousand miles from here."

The third offering was "The Wizard of the Nile"; fol-

lowing will come "Robin Hood," "Madame Sherry," "The Toymaker," "The Merry Widow," "Chocolate Soldier" and other favorites to be announced later.

ORPHEUS CLUB IN BRILLIANT FINAL CONCERT.

A program of excellence was given in the Auditorium by the Oakland Orpheus, under the baton of Edwin Dunbar Crandall. The soloists were Grace Davis Northrup, soprano, and William Dehe, cellist. This concert, the last of the season, served as one of the many attractions of Shrine week.

NOTES.

A welcome concert in honor of the visiting Shriners was offered by the Municipal Band in Lakeside Park, June 11, with Paul Steindorff director.

Grace Davis Northrup, soprano, formerly soloist of the First Congregational Church, is again a member of the bay section.

The Alameda County Music Teachers' Association held its monthly concert in Ebell Hall, May 30. The program was given by the Berkeley String Quartet, assisted by Elizabeth Simpson, pianist, and Lawrence Strauss, tenor. The members of the quartet are Antonio de Grassi, founder and director, first violin; Robert Rourke, second violin; Pietro Brescia, viola; William Dehe, cello.

The California Male Quartet (Carl Edwin Anderson, director; Hugh J. Williams, first tenor; Carl Edwin Anderson, second tenor; Lowell Redfield, baritone; Henry L. Perry, bass; Mildred Randolph, accompanist) furnished the Half Hour of Music at the Greek Theater, Berkeley, June 4.

Marian Patricia Cavanaugh appeared in a piano recital at the Hotel St. Francis, San Francisco. She was also soloist at a radio concert given by the San Francisco Daily News.

Lucille Jenkins, violinist, of the class of '22, was heard in concert at the Holy Name College of Music auditorium May 29, accompanied by Grace Foley, pianist. Other artists were Margaret McCarran, harpist, and the Holy Name Treble Triad.

The members of the band of the Fire Department went to Sacramento recently for the "Forty-niners" celebration; Bailio Russo directed.

Mildred Herrmann directed the operetta, "The Isle of Chance," presented by the '22 class of the Lincoln School, San Leandro.

At several social and musical functions the autoharp has been featured by Mary C. Leach.

Pupils of Orley See, violinist, were presented at an informal recital June 2.

Margaret Avery, cello; Josephine Holum, violin, and

(Continued on page 46)

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CHICAGO'S PROGRESSIVENESS IN MUSIC WELL PROVEN AT ANNUAL COLLEGE AND SCHOOL COMMENCEMENTS

College of Music, American Conservatory and Musical College Hold Their Annual Commencement Concerts, the Many Students Taking Part Reflecting Great Credit on Their Respective Institutions—Bush Conservatory Also Begins Its Final Exercises—Mary Wood Chase School's Closing Programs—Other News

Chicago, Ill., June 24.—With the commencements this week of the Chicago College of Music (Sunday), the American Conservatory (Tuesday) and the Chicago Musical College (Wednesday)—the balance of Chicago's most prominent musical institutions—another school year went into history. Last week the Bush Conservatory of Music wound up its series of closing exercises, and likewise the Mary Wood Chase School of Musical Arts and the Columbia School of Music.

CHICAGO COLLEGE OF MUSIC COMMENCEMENT.

A concert, under the auspices of the Chicago College of Music, regardless of whether it is the commencement concert or one during the regular school year, is always a source of surprise and astonishment, for this institution (especially its prominent head, Esther Harris-Dua) has established the reputation of developing more young children into concert players of remarkable ability than probably any other institution. To bring out children from the tender age of six, and upwards, to play concertos with a symphony orchestra is a remarkable feat in itself, but when they play as astonishingly as do the students presented by the Chicago College of Music it is a distant reflection on the ability of the teacher. As a teacher of children, Esther Harris-Dua has but few rivals, and her thorough training in the different schools and the adoption of ideas and methods from many sources, enables her to select the best adapted to each individual. Nor are the results obtained under her tutelage based on the achievements of one single student. Often a student may be possessed of unusual talent and thus will make a creditable showing under ordinary circumstances, but on the work of the average pupil it tells the tale of the standard of scholarship exhibited. Esther Harris-Dua has surrounded herself with an excellent faculty and the educational plan of the Chicago College of Music is based on modern and progressive principles.

For the twenty-seventh commencement concert, at the Blackstone Theater, Sunday afternoon, June 18, an interesting program was arranged, made up for the major part of piano numbers. An orchestra consisting of members of the Chicago Symphony Orchestra, under the direction of Karl Reckzeh, supplied the accompaniments for the participants, lending them splendid support. It is indeed difficult to detail the work of a program in which so many

are involved as on this occasion—some fourteen students taking part—but a word is due each one at this time. The first two appearing—Bernice Solomon, who played the first movement of the Mozart D minor concerto, and Mildred Goldstein, who presented Friml's "Les Ginta"—were not heard. Bessie Harrison was well into the first movement of the Mozart D major concerto when this scribe reached the hall, and in that part heard she gave a good account of herself. Following her, Miriam Horwitz set forth a fine reading of the first movement of the Haydn D major concerto. In the Reckzeh-Bach D major concerto, Sam Raphael did some good piano work. In the hands of Frances Fox the last movement of the G minor concerto of Mendelssohn received splendid handling. Celia Steinpress accomplished excellent results in the Liszt A major concerto; likewise Rebecca Benson, who negotiated the first movement of Hiller's F sharp minor concerto. Rose Smoler did herself, as well as her teacher, proud by the remarkable rendition she gave the first movement of the Saint-Saëns G minor concerto, and Florence Siegel brought the program to a brilliant close with the Polish fantasia of Paderewski. Each participant reflected added glory on the Chicago College of Music and its distinguished president, Esther Harris-Dua, who came in for the major portion of the evening's success as most of the students have received their instruction under her splendid guidance. Much credit was brought on the vocal department of the school by the vocalists appearing—Theresa Swartz, who offered the "Il est doux, il est bon" aria from Massenet's "Herodiade;" Mary Fagin, who sang well the "Habanera" from "Carmen;" Helen Golden, who did good work in Bemberg's "Now Joan Ardently," and Lillian May Sindahl, who presented "My Noble Knights" from Meyerbeer's "Huguenots."

Degrees, diplomas and medals were conferred on the large class of graduates and post-graduates by Leopold Saitiel.

AMERICAN CONSERVATORY'S CLOSING EXERCISES AT AUDITORIUM.

The American Conservatory's commencement exercises and concert at the Auditorium Theater, Tuesday evening, June 20, marked the thirty-sixth milestone in the brilliant career of this staunch musical institution, which has been brought to its present high standard by John J. Hattstaedt, its able president, who has carefully yet skilfully guided its progress. Always alert as to the necessity of new blood and new ideas to keep his institution up to modern requirements, President Hattstaedt continues adding new names to his already excellent faculty until today it contains many world-renowned artists and teachers. This thirty-sixth annual commencement shed new lustre on the Hattstaedt regime. May it long reign supreme!

The program was well arranged and well done for the most part, for back of the endeavors of the evening there was not only disclosed splendid pedagogy, but much skill and good taste on the part of the participants. In Jacob Hanneman the Brahms D minor piano concerto had an excellent interpreter. Maren Grace Johansen disclosed a soprano, lovely in quality, especially in the upper register, in the aria "Io t'amerò" from Mozart's "Il Re Pastore." First honors went to Margaretha Morris, however, a remarkably talented miss, inasmuch as she accomplished the feat of appearing both as violin soloist and piano soloist at

the same concert. This is the first time in the history of the American Conservatory and in fact at any commencement here that a student has appeared twice on the program. Miss Morris' school year at the conservatory has been a brilliant one this year inasmuch as, besides winning first place in the contest for playing at the commencement in both violin and piano, she also took the Paganini gold medal in the graduating class contests in violin and the W. W. Kimball gold medal in the graduating class in piano—a remarkable record. Thus, interest was keen when she appeared in the first part of the program, playing the first movement of the Bruch D minor violin concerto and considerably keener when she closed the program with the first and third movements of the Saint-Saëns G minor piano concerto. That she fulfilled all expectations goes without saying and she was the recipient of much hearty applause and numerous floral tributes. Her playing, on the violin and on the piano, was unusual, especially her piano work which seems to be her forte. She is a great credit to the American Conservatory.

Two movements of the Tchaikowsky B flat minor piano concerto were well done by Erwin Brunn, who played with fine technic and good understanding. Carolyn Hippenhamer, who braved the "Pace mio Dio" aria from Verdi's "Forza del Destino," revealed good training and musical intelligence. In the hands of Leo Braveman the first movement of the Lalo "Symphonie Espagnole" was given a splendid rendition and earned for the violinist numerous plaudits. Although Harry Hauge forgot his lines in the "Ella giammai m'amo" from Verdi's "Don Carlos," he set forth worthy achievements throughout the aria, disclosing a baritone of excellent quality, which he uses with care and skill. Adolf Weidig conducted the orchestra that furnished the accompaniments for the soloists, which was made up of members of the Chicago Symphony Orchestra.

Karleton Hackett, who is an associate director of the American Conservatory besides heading its vocal department and officiating as critic on the Chicago Evening Post, made a brief address. He then assisted President Hattstaedt in awarding the degrees, diplomas, certificates and medals on the largest graduating class in the history of this great institution of music, which numbers 274 and represented thirty-one different States.

CHICAGO MUSICAL COLLEGE'S FIFTY-SIXTH COMMENCEMENT.

Chicago's oldest musical school—the Chicago Musical College—indeed holds a conspicuous place among the institutions of its kind in America, and this week terminated a notable page in the musical history of this city. Its great prestige is chiefly due to Carl D. Kinsey's unbeatable business management. Never content with the achievements of the college, Mr. Kinsey is constantly endeavoring to make each season better than the last one and thus establish a new record for each ensuing year, making his faculty stronger by the engagement of new and progressive instructors yearly. Thus, today the roster of the Chicago Musical College is a splendid array of prominent names which stand for much in the musical world. With Felix Borowski as president, Richard Hageman as vice president, Lathrop Resseguie as assistant manager, and Dr. F. Ziegfeld remaining as president emeritus, Mr. Kinsey has an excellent staff.

As to its fifty-sixth commencement concert held at the Auditorium Theater, Wednesday evening, June 21, before a packed audience, it proved a most worthy concert and highly creditable to the college and its teachers. Sixty-five members of the Chicago Symphony Orchestra, under Richard Hageman's efficient leadership, supplied the accompaniments, lending good support throughout, save in one instance when they were off guard. This occurred in the first number—the first movement of the Hoss B major piano concerto, played by Eulalia Kober, where the orchestra was caught napping and lost out on a few bars. Miss Kober did well with the Hoss concerto, which is a rather difficult number. The other pianists appearing were Adelaide Anderson, Dorothy Kendrick and Florence Scholl. Miss Anderson and Miss Kendrick represented two of the four prize winners taking part in the program—the former winning the Mason & Hamlin grand piano, and the latter, the Cable Piano Company's Conover grand piano. The other two prize winners were Philip Kaufman, who carried off the Lyon & Healy violin, and Zelma Smithpeter, the Chicago Musical College prize of a complete musical education, won in the recent college prize competitions. Fine tone, delicate touch, fleet fingers and splendid technic are among the qualifications possessed by Miss Anderson, who offered a stirring rendition of the first movement of Felix Borowski's worthy D minor concerto. The finale of Chopin's E minor concerto served to display Miss Kendrick's beautiful, mellow tone, pearly runs, surety and clean-cut playing. A dominating performance was given the first movement of Tchaikowsky's B flat minor concerto by Florence Scholl, whose playing may well be classed as brilliant.

The violin department was well represented. Phil Kaufman, the prize winner, of course carried off first honors with a remarkable rendition of the difficult Sarasate fantasia on "Carmen." From his instrument Mr. Kaufman draws a big, round tone and his technical equipment is nothing short of astonishing. He scored heavily with the listeners. Although she played off pitch most of the time, Gladys Welge gave a good account of herself in the first movement of the Wieniawski D minor concerto. Catherine Wade-Smith, who

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presented the first movement of Saint-Saëns' B minor violin concerto, brought into display splendid technique, a small but most agreeable tone, and she plays with an abandon and ease quite unusual. As to the vocalists, Theresa Huenig, the first to appear, gave a good account of herself in "O Mio Fernando" from Donizetti's "La Favorita;" Alline Stosberg used her high soprano voice most effectively in Charpentier's "Louise" aria, "Depuis le jour," and Zelma Smithpeter did some splendid coloratura work in the "Shadow Song" from "Dinorah."

In the middle of the program President Borowski announced that there would be no speech, but that he would present the prizes and medals and award the degrees, which he did most graciously.

LAST OF BUSH CONSERVATORY COMMENCEMENT SERIES.

In order to give more than a chosen few chance to be heard publicly, the Bush Conservatory devotes its commencement to a series of programs instead of just one. The big event, however, was the first program, on June 1, presented by its training school orchestra, and reviewed in these columns recently. In all there were some seven programs, the last three of which, given on Wednesday, Friday and Saturday of last week, were miscellaneous programs, enlisting the services of some thirty students altogether, all of whom did themselves and their teachers proud. One of the features of this series was the radio concert presented on Thursday evening, June 8.

MARY WOOD CHASE SCHOOL'S EXCELLENT SHOWING.

Among Chicago's most representative music schools may be counted the Mary Wood Chase School of Musical Arts, which occupies a unique place in the musical life, not only of Chicago but also of this country. Headed by Mary Wood Chase, a most conscientious and thorough pedagogue, who, by constant research and progress, has established a reputation for herself and her school, this institution stands second to none. The business end of the school is capably handled by Ruth M. Burton, whose efficient endeavors have helped build the Mary Wood Chase School on the solid foundation and principles for which it is noted.

The final programs of the school included a series of six, all of which reflected the serious, efficient and sincere work set forth by Miss Chase and her splendid faculty. The first recital was by students of the intermediate courses, the second by students of the academic courses, the third a first preparatory program, the fourth a second preparatory program, the fifth by professional training students, and the last—the chief recital—was given by honor pupils selected from all courses.

This final one was presented Saturday afternoon, June 17, when Margaret Gannon played a Gurlitt rondo in D, Betty Barnett offered Heller's prelude No. 6, Dorothy Krueger was the interpreter of Von Wilm's mazurka, Bina Nelson rendered Seeböck's "The Chicken," Charlotte Newmeister played Heller's Third prelude, Kate Sarve offered Coleridge-Taylor's "Scenes from an Imaginary Ballet," Virginia Smith chose Reinhold's Impromptu, Virginia Hanna interpreted Tschaiikowsky's "The Sleighride," Elinor Regan presented MacDowell's "To a Water Lily" and Cyril Scott's "Water Wagtail," Rozelle Bezazian was heard in MacDowell's "To the Sea" and "Hungarian," Laura Chamberlin's offerings were MacDowell's "Air" and Grieg's "Poetic Tone Picture," Helen Eggleston rendered Debussy's "The Girl with the Flaxen Hair" and Sapellnikoff's "The Hobby Horse," and Suzanne Gobel closed the program brilliantly with the last two movements of Schumann's concerto. Each student was a credit to the Mary Wood Chase School of Music Arts, on which all added new luster by the uniform excellence of their endeavors.

NEW MEMBERS APPOINTED IN BUSH CONSERVATORY MASTER SCHOOL.

The following students have received appointments for membership in the Bush Conservatory Master School for the season of 1922-23: Paul Stoes, New Mexico, in the Violin School; Gladys Binney, Illinois, in the Vocal School, and Alice Josephine Sullivan, Louisiana, in the Vocal School. These students will receive tuition free for the season of 1922-23 (thirty-six weeks) as students of the Master School of Bush Conservatory.

The Master School was founded through the generosity of Charles S. Peterson, the well known Chicago art patron, and provides two years' instruction for talented, advanced students of piano, voice, violin and composition. There are at present a number of students in all departments who have finished their first year of study and will continue next year the final period of study before making their professional debut.

The next examinations for the season of 1922-23 will be held in September.

COMMUNITY OPERATIC CONCERT FESTIVAL.

A festival that is proposed to be presented for the benefit of war orphans and kindred philanthropies, called a "Community Operatic Concert Festival," is to be given under the auspices of the Ramah Lodge of the Independent Order of B'nai B'rith, at the Cubs' Ball Park on the last three Wednesday nights of July and the first three of August. At these open air concerts Eric DeLamar, assistant conductor of the Chicago Symphony Orchestra, will lead an orchestra of 100, and Margaret Matzenauer, Cyrena Van Gordon, Charles Marshall, Margery Maxwell, Jessie Christian, Alexander Akimoff, Irene Pavloska, Forrest Lamont, and other Chicago Opera and Metropolitan Opera stars, will furnish the programs.

OPEN NEW CONCERT BUREAU.

Preliminary formalities in the organization of a new musical bureau in Chicago have reached such a stage that it is now possible to announce the bureau as a certainty, its operations to commence on an active scale early in the fall. The bureau is to be under the direct supervision of, and operated under the name of Hugh S. Stewart, who has been on the staff of Orchestra Hall for the past twelve years. The following artists are announced as under Mr. Stewart's exclusive management for the year 1922-23: Eric DeLamar, organist; Anna Burmeister, Mae Graves Atkins and Marion Yukona Cameron (duets), sopranos; Mina Hager and Eva Gordon Horadesky, contraltos; Boza Oumiroff, baritone; James Goddard, basso; Henry Sopkin, violinist, and Silvio Scionti and Florence Trumbull, pianists. Negotiations are pending with several other nationally known artists, but it is not Mr. Stewart's intention by any means to have an unlimited number. In addition to the individual people so far named, the same

bureau is to book the Chicago Solo Choir, conducted by Eric DeLamar, the capable assistant conductor of the Chicago Symphony Orchestra. The Chicago Solo Choir, made up of twenty professional mixed voices, received most enthusiastic notices as a result of several Chicago appearances last season. Many requests for out-of-town concerts for the Chicago Solo Choir have been received and it is hoped that arrangements can be made for several tours.

It is certain that Chicago and the central West generally offer vast opportunities for the new bureau, particularly because of the fact that it has real artistic ability to offer. The formation of so many small community orchestras has not escaped the attention of the new bureau. All artists listed have had noteworthy engagements as soloists with orchestras, in concert and oratorio. Appearances, as guest artists, have already been booked with a number of out-of-town orchestras that are making rapid strides in the right direction musically.

BUSH CONSERVATORY SUMMER SESSION OPENS JUNE 28.

The unusual demand for reservations and the very large advance enrollment indicates that the Bush Conservatory will have the greatest summer session of its career this season. The formal opening of the five weeks' term takes place on June 28, continuing until August 2.

Attractive plans are under way for the summer students of the North Side School as outlined in an announcement just received. A feast of interesting concerts, recitals and lecture-recitals is to be given for the benefit of the visiting students of the summer term, to whom the hearing of music is as important as the study of it.

A series of five artist recitals will be given, on Saturday afternoons during July at half-past three o'clock. The artists scheduled are: July 1, Boza Oumiroff (baritone) and Ella Spravka (pianist); July 8, Gustaf Holmquist (baritone), Bruno Esbjorn (violinist), Jan Chiapusso (pianist); July 15, Richard Czerwonky (violinist), Ella Spravka (pianist); July 22, John J. Blackmore (pianist), Ebba Sundstrom (violinist); July 29, Charles W. Clark (baritone), Julie Rive-King (pianist.)

In addition to this series, and a group of informal student recitals, there will be an interesting group of evening entertainments in the form of lecture-recitals. The dates will be announced later, and the list includes: Jan Chiapusso, in a series of four Historical Recitals, on Bach, Beethoven, Liszt and modern compositions; John J. Blackmore, who will give two talks on "Slavonic Influences in Music" and "Teaching Material;" Ethel Lathrop Marley, in a talk on "Pedagogy;" one program of original compositions by Bush Conservatory composers; "The Influence of the Folk-song on German Song Literature," by Justine Wegener; Boza Oumiroff and Ella Spravka, who will give an evening of Slavonic music; Three evenings of ensemble music, and "English Folk-songs," by Charlotte van Wickle.

The regular normal courses of the Summer Session will be conducted by President Kenneth M. Bradley, Edgar Brazelton, Herbert Miller and Rowland Leach.

WALTER SPRY'S FIRST INTERPRETATION CLASS.

The first of a series of interpretation classes for pianists, conducted by Walter Spry at the Columbia School of Music, took place last Thursday and proved very interesting. Margaret Farr, one of Mr. Spry's most talented pupils, gave a group of Chopin and Mrs. Beach's "Gavotte Fantastique." These classes will continue during the summer course on every Thursday morning at eleven o'clock, and will afford a practical demonstration to teachers of how to instruct pupils of all various grades of advancement.

GORDON CAMPBELL WRITES FROM BERLIN.

A post card has been received at this office this week from Gordon Campbell, who has arrived in Berlin, Germany, where he expects to remain indefinitely. Mr. Campbell writes that he is most favorably impressed with Berlin and expects to derive much of benefit from his stay there.

ORIGINAL COMPOSITIONS AT AMERICAN CONSERVATORY.

A recital of original compositions by pupils of Arthur Olaf Anderson, of the American Conservatory, was presented Saturday afternoon, June 17. Among the outstanding compositions may be mentioned Marx Oberndorfer's "Three Prison Sonnets," which were sung by Eugene Stinson, baritone, with the composer at the piano, winning much hearty applause. There were also represented numbers by Walds Henderson, who played his own "Three Piano Pieces;" Helen Dallam, who played the accompaniments for her four songs from Turbyfill's "The Living Frieze," and her song cycle "Death Valley;" Helen Rauh, who rendered her own three piano numbers, Robert Whitney, who played three of his own piano selections; E. L. Mellander, who assisted at the piano for three songs from his pen; Bernice McChesney, who interpreted her three piano compositions; Theo Amsbury, who played his own piano numbers—"Pleading," "Complaining" and "Dreams," and Helen Dallam, whose B flat major quartet closed the program.

CHICAGO MUSICAL COLLEGE NOTES.

A highly interesting program of opera was given by the Chicago Musical College School of Opera Saturday morning. The bill comprised the third act of Wagner's "Die Walküre" and repetition, by desire of many who were unable to hear the first performance, of Wolf-Ferrari's brilliant little opera, "The Secret of Suzanne." The casts follow: "Die Walküre," (Act III)—(Brunnhilde) Lucille Howard, (Sieglinde) Dorothy Bowen, (Wotan) Bryce Talbot, (Helmweige) Evangeline Thompson, (Ortlinde) Mary Fornes, (Gerhilde) Esther Thistleton, (Waltraute) Marie Diffenbaugh, (Siegrune) Evelyn Martha, (Rossweisse) Lillian Winter, (Grimmerde) Hilda Grossmann, and (Schwertleite) Helen Blake; "The Secret of Suzanne"—(Suzanne wife of Count Gill) Olga Gates, (Count Gill) Edouard Dufresne, and (Sante) Angelo Martino.

At the Chicago Musical College concert on Saturday, medals were presented by Felix Borowski, president of the institution, to children who had won them in the first five grades of the piano department and those in Miss Caruther's classes. The following were the recipients: first grade, Mary E. Daniels medal, Ruth Levinson; second grade, Hilma Enander medal, Marion Podall; third grade, Pauline Houck medal, Bessie Marie Scott; fourth grade, Anna Ring Clauson medal, Lillian McArdle; fifth grade, Alma

(Continued on page 48)

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PACIFIC SLOPE

(Continued from page 43)

Mrs. Joy Holloway-Barthelson, piano, are at the Casa del Rey, Santa Cruz, as a musical trio. They are members of the faculty of Plymouth Conservatory, and won first prize in a recent contest advanced by the California Federation of Music Clubs.

Maude Edith Pope presented eight of her pupils in piano recitals.

Great crowds assemble Sunday afternoons in Lakeside Park for the excellent concerts by the Oakland Municipal Band, under the direction of Paul Steindorff.

Eva M. Garcia, pianist, and Grace D. Le Page, lyric soprano, gave a recital at Ebell Hall June 6.

Signor De Grassi, violinist, and Jack Hillman, baritone, appeared for the Examiner Radiophone June 4. The accompanists were Walter Wenzel and Edgar Thorpe.

A recital of his own compositions was broadcasted by B. R. Solis, age nineteen, from the Rockridge radio station recently. Beatrice Boyer, fifteen years old, assisted.

Hans Hanke, pianist, and George Bernhardt, baritone, accompanied by C. G. Dixon, were heard by radio in a recital at the Tribune's broadcasting station.

The Temple choir, under the direction of Walter B. Kennedy, the organist, gave a successful rendition of "Elijah" on June 4. The solo, trio, quartet and chorus numbers were fully sustained.

Announcement that Alfred Hertz has been re-engaged as conductor of the San Francisco Symphony Orchestra (which organization is to give a series of concerts in Oakland and in Berkeley during the coming season) was received with great satisfaction by music lovers.

The Richards Club appeared in a concert last month at the First Presbyterian Church, under the direction of Dr. Charles M. Richards and auspices of the Temple Choir. Zilpha Ruggles Jenkins, soprano, assisted. The Richards Club is well known throughout California as a highly developed male chorus. Its membership is limited to twenty-four men, each voice being specially selected so that the work becomes unique in its possibilities. Dr. Richards is founder of the club.

Pupils of Alma Berglund Winchester, soprano, gave a delightful program June 9 at Miss De Fremery's "Studio in the Garden." Emilie Poppe Grinstead, Mrs. F. J. Holtz, Helen Kalischer, Mildred Randolph, Dorothy Seely and Florence Sewell took part. Mrs. Grinstead and Miss Randolph were the accompanists.

Pupils of Edna Drynan Carlson were heard in piano recital June 8. E. A. T.

BELLINGHAM NOTES

Bellingham, Wash.—The recent music calendar has been filled by local artists. One of the most delightful was a song recital by Marion Charlotte Gilroy, soprano, who was presented by her teacher, H. Goodell Boucher, at the Garden Street M. E. Church, where Miss Gilroy has been soloist for about two years. Four numbers were sung in Italian and the excellence of her diction, both English and Italian, was noticeable. The large audience expressed its appreciation by demanding many encores, though the artist only responded with one at the end of the program. Charles Bowen was an able accompanist, and added two groups of piano solos, one was his own composition.

Mr. and Mrs. Boucher will spend this summer in Italy. A party of young students from here will go with them. Miss Gilroy and Miss Wahl will remain for some time, to study with Maestro Cottone, in Milan. Mill Gilroy's recital was a benefit to help defray her expenses in Italy. Bernice Wahl, contralto, has appeared in many programs in and around Bellingham.

Mrs. C. K. McMillan entertained several chapters of the P. E. O., at luncheon and a musical program followed. Besides Miss Wahl, there was Arthur Thal, violinist; Dorothy Miller, pianist and readings by Mrs. James M. Wilson. Accompanists were Mary McAnally and Edith Strange.

Recent programs by the Liberty Hall Forum include a concert by the Benson Orchestra, whose members include five soloists: Mrs. Charles Kirtland, flute; Fred C. Adams, cornet; Arthur Benson, violinist; Frank Gottschalk, zither and Halford Ross, tenor. As usual the house was filled. Many encores demanded and given.

Another program was by the Mandolin Sextette, consisting of Frank Gottschalk, director; Bess H. Carpentier, Adeline Dietrich, Alberta Townsend, Myrtle Shehan and Mr. Schilling. Other numbers were by Alleta Day and Verdi G. Ilen (vocal duet), with Grace Griffith as accompanist. Violin and zither duet (Frank Gottschalk, composer), played by Ray D'Aurville and Mr. Gottschalk. Mr. D'Aurville also played a solo.

When the State Music Teachers met in Walla Walla recently, Bellingham was selected as the next annual meeting place in 1923.

When the Roeder School P. T. A. met to hear reports from delegates to the State Parent Teachers' Association, held in Tacoma, they were entertained with a vocal solo by Mrs. George Miller, soprano; cello solo by Nels Westerland, and violin solo by Arthur Thal.

Radio concerts are becoming popular here. The Larrabee P. T. A. heard its second Radio Concert recently and Seattle pleasantly surprised them with greetings.

At a recent meeting of local music teachers, John Roy Williams was chosen president; Mrs. Oscar Shaw, vice-president; Miriam Best, secretary-treasurer. Mr. Williams and Miss Strange delegates to the State Teachers' Convention.

Bellingham Juvenile Band, W. M. Cahoun, director, went to Victoria, B. C., on the recent excursion. This band has been invited to take part in the Elk's Flag and Field Day, to be held in Vancouver, during August, with special arrangements planned by that city. The Juvenile Band's services are being requested for the Eagle's Convention, to be held here in June.

Madeline Hess, piano pupil of Maude Williams, won first honors in the contest held in Ethel Gardner's studio, the second place being given to Helen Anderson, pupil of Edith Strange.

Mrs. C. K. Larrabee, Mrs. Oscar Shaw and Harry Krimke (of Seattle), the latter being chairman of the State Contest committee, were judges of the contest here. L. V. C.

Valentina Crespi to Summer in Switzerland

Valentina Crespi, Italian violinist, who has been playing in America during the past two seasons, has just sailed for Europe with her accompanist, Mrs. Kirk-Schneider, and expects to spend her summer in Switzerland at Rigi-Koltdad, returning in October for a coast to coast tour under the management of Harry and Arthur Culbertson.

Miss Crespi came to America two years ago and gave



VALENTINA CRESPI,
 Italian Violinist.

several recitals in New York, in addition to numerous concerts in various parts of the East. She was received with unvarying praise by the entire press and acclaimed by the public as an interesting and musicianly player, possessed of much temperament and a highly developed, refined, scholarly and impressive style. Her vigorous and forceful interpretations met with an instant public response, and the news that she is again to return to America for the coming season will be received with satisfaction by her many friends and admirers and by the large number of music lovers who await an opportunity to become acquainted with her artistry.

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OPINIONS OF THE PRESS

Claussen's Success as Delilah

When Julia Claussen appeared for the first time during the season as Delilah in "Samson and Delilah" at the Metropolitan Opera House on April 6, the critics were most favorable:

Mme. Claussen looked the slim, seductive Philistine and sang with taste and intelligence. Neither of the protagonists went to extremes of dramatic or vocal display, but there was in all they and their companions did a smoothness and unity befitting Saint-Saëns's work.—New York Times, April 7, 1922.

Julia Claussen was the Dalila last evening. She had been heard as the Philistine siren in previous seasons. Her impersonation has substantial merit and fits well into the Metropolitan scheme.—W. J. Henderson, New York Herald, April 7, 1922.

The two halves of the title role were sung by Giovanni Martinelli and Julia Claussen, and sung well. Mme. Claussen made an ef-



JULIA CLAUSSEN,
contralto.

fective picture and sang with confidence and authority.—Deems Taylor, New York World, April 7, 1922.

Admirable was the Dalila of Julia Claussen, a sufficiently familiar embodiment, but especially impressive on this occasion from every point of view.—Max Smith, New York American, April 7, 1922.

Julia Claussen made a fascinating and convincing Dalila, and sang the music in excellent style.—New York Telegraph, April 7, 1922.

Julia Claussen was a familiar Dalila, but there was more beauty of tone in her voice last night than she has displayed in any other performance of this opera in recent years.—New York Telegram, April 7, 1922.

The Dalila was Julia Claussen. The applause following her famous second act aria was bountiful.—Frank H. Warren, New York Evening World, April 7, 1922.

As the enticing Delilah, the sinuous Julia Claussen was picturesque, singing with warmth. Her conception of the role had consistent merit.—Katherine Spaeth, New York Mail, April 7, 1922.

Apocryph of Mr. Damrosch's protest against the claqué it was refreshing to hear the spontaneous enthusiasm of Dalila at the Metropolitan last evening. Saint-Saëns' beautiful music has seldom been given a more satisfying performance. Mme. Claussen is an ideal Dalila. Opulent of voice she sang last evening with a fine understanding, alternate seductive charm and fervid vengeance. Always a lovely picture, her "Spring Song" was more delicate than voluptuous; it seemed the most charming and intelligent rendition of the aria that has been heard hereabouts in many seasons. There have been few contraltos at the Metropolitan who have made the biblical siren as picturesque, as dynamic and as seductive as did Julia Claussen.—New York Commercial, April 7, 1922.

Julia Claussen offered a gripping performance as Dalila and the luscious fullness of her mezzo-soprano found rich opportunity to unfold itself.—New York Sun, April 7, 1922.

Coenraad V. Bos a "Great" Artist

Herewith are reproduced a few of the many encomiums received by Coenraad V. Bos, the well known accompanist, during the past season:

For encores Mme. Gerhardt sang the "Wohin" and "An die Musik." Mr. Bos brought out the grace and poetry of the piano parts of these as only a good Bos can—when he is very, very good. And he was.—New York Sun.

Though every musician knew from his masterly accompaniments that he was a great artist, it was with his solo numbers that Coenraad V. Bos displayed his greatest artistry. It was a marvelous example of clean-cut technic and colorful interpretation. Such a pianist and such an accompanying artist is seldom heard. He received an ovation and a merited one.—Dallas Times Herald.

Mr. Bos played her (Frieda Hempel's) accompaniments with well remembered finish and delicacy.—New York Times.

Mr. Bos played Chopin with perception and was encored.—Philadelphia Public Ledger.

Coenraad Bos, the pianist, was wonderful. His dexterity is as great as powers of expression and his Chopin number, the walse, was a beautiful bit of artistry. His accompaniments were sympathetic and beautifully finished. His work in such improvised accompaniments as he gave to "Home Sweet Home" were exquisite.—Jackson Sun.

Few of the artists who visit Nashville have an accompanist as excellent as was Coenraad V. Bos. His solos showed an ample

technic and a genuine poetic feeling for that composer's (Chopin's) ideas.—Nashville Banner.

As a pianist he ranks high but as an accompanist, he has no peer and it is always a pleasure to know he is an assisting or solo artist.—Indianapolis Star.

John Matthews "a Promising American Tenor"

John Matthews, dramatic tenor, has appeared with success in both America and Europe, the appended salient paragraphs being a few of the press encomiums he has received:

The possessor of a rich and cultured voice, of remarkable range and faultlessly trained, Mr. Matthews gave a delightful rendition of well known songs and selections from opera.—Stamford Mercury, Stamford, England.

John Matthews, a young dramatic tenor of pronounced ability, gave a delightful song recital, the extent of his varied repertoire affording range for the employment of the full expression of his remarkable talents.—Rutland News, Stamford, England.

He is entitled to congratulations on possessing a voice of the true "tenore robusto" quality, naturally full and resonant and pleasing, and of great range.—Leicester Mercury, Leicester, England.

His voice is of considerable compass and is particularly pleasing in its higher notes.—Leicester Mail, Leicester, England.

Mr. Matthews, who has obtained complete control of a voice of good tone color. . . —Leicester Mercury.

John Matthews, a very promising young American tenor. . . —Tyroler, Bolzano, Italy.

Mr. Matthews disclosed the excellent qualities of a sympathetic voice, which seems to be adapted to both lyric and dramatic expression.—Philadelphia Evening Bulletin.

John Matthews displayed marked ability and great promise.—Philadelphia Record.

His interpretation of his numbers is very fine and his tones are clear and delightful.—Ann Arbor Times News.

Marguerita Sylva Provides "Musical Treat"

Mme. Marguerita Sylva has a theory that the success of a song program is helped by the absence of the usual solemn ceremonies and the establishment of real intimacy between the singer and her audience. The correctness of this theory was again proven in Madison, N. J., which was noticed in the Madison Eagle as follows:

The American Legion is to be congratulated on presenting to the people of Madison so worthy and able an artist as Mme. Marguerita Sylva, who appeared in a program of songs in James Hall last Friday evening. This musical treat will long be remembered by those who weathered the storm and were well repaid by so doing. Mme. Sylva opened her program by saying that she came here not to give a song recital in the strict sense but to entertain. At once there was an intimacy between the singer and the audience that one seldom sees in the ordinary run of song recitals.

The first group of classics were sung with that ease and spontaneity which only a great artist can give. The Spanish folk song, a song of great charm, was sung excellently. The second group devoted to French and Spanish writers fully deserved the enthusiastic reception given her. Her diction was good and her skill in publishing these songs through the poetic color and feeling of the text was most creditable.

The climax of the program was reached when in her characteristic manner she presented the Card Scene and the Habanera from "Carmen." The audience at once felt the supreme beauty of her voice, and the magnetic personality of this artist, and would not let her leave the stage until she had responded to the continuous,

applause for an encore. The program ended with a group of English songs. Madame Sylva was most generous with her encores. She was ably assisted at the piano by Miss Corinne Wolersen.

Milan Lusk Scores in Canada

In his recent tour through Canada the young Czecho-Slovak violinist, Milan Lusk, made an unusually favorable impression, judging by the various flattering press comments. Quoted from some of the leading papers, are the following:

Possesses a commendable technique.—Ottawa Citizen.

Lusk, who captured his audience by his opening Kreisler numbers, is a skilful violinist, playing with fire and sympathy.—Kingston (Ontario) Daily British Whig.

Lusk was all that could be desired and his playing carried away the audience into the land of music. He showed perfect control of the violin and won great applause.—Kingston (Ont.) Standard.

His Paderewski "Menuet" and the Kreisler "Liebesfreud" were charming and the Sarasate numbers not only displayed his ability but were also artistic triumphs.—Hamilton (Ont.) Herald.

His technic is brilliant and his interpretation soulful and artistic.—Hamilton (Ont.) Spectator.

Illingworth Delights Madison, Wis.

The following is only a repetition of other enthusiastic reports of the Australian singer's art:

Nelson Illingworth fulfilled all expectations at the Madison High School last night. Every one of the numbers he sang attained distinct individuality and a definite meaning as treated by this master interpreter. The wide range of the singer's dramatic ability was shown by the vivid picture of the "Erlking" and the fleeting poignant emotions expressed in the Franz songs to the droll humor of the "Song of the Flea." Many encores were demanded by the audience.—Wisconsin Journal.

Such a song interpreter as the Australian singer, Nelson Illingworth, is rarely heard. Ease of singing, clear enunciation of words and strong dramatic ability is characteristic of his singing. His clever suggestion of the "Song of the Flea" made it the more unique, while it is doubtful if anyone but Illingworth would be able to sing the Maori songs as excellently as he does. The typical spirit of the New Zealander was carried directly over to the audience, who showed their enthusiasm by repeated applause, which called for many encores.—The Capitol Times.

Echoes of Elena Gerhardt's London Success

The English critics continue to pour out unstinted praise of Elena Gerhardt, who has just finished a highly successful London season. That she has more than won back her prewar popularity has been amply demonstrated. The Arts Gazette of May 20 gives Miss Gerhardt and her accompanist, Paula Hegner, the following unqualified commendation:

It seems futile to repeat myself and bandy superlatives. I should have to do both in order to do full justice to Elena Gerhardt's and Paula Hegner's recital of Brahms' songs. The selection of

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THE RIALTO.

The overture last week was "Pagliacci," with Director Riesenfeld and his assistant, Joseph Littau, conducting. The number is always received cordially, for the simple reason that the opera is a great favorite and a big majority of the audiences which attend these Broadway motion picture houses are familiar with opera. The first soloist was Emma Noe, soprano, singing "The Melody of Love," Lehar. Miss Noe is a newcomer, and the audiences seemed to like her singing. Perhaps the number that attracted most attention was that of the new Wurlitzer organ that has just been installed. This was demonstrated by Otto F. Beck. Of course, it is extraordinary what these instruments can do. It has some splendid features in its ability to reproduce an orchestra, but the temptation all along, with the organist at the motion picture theater, has been to play the instrument in a manner that is far from being artistic and the selections many times are pure jazz. It must be said in justice to the organists at the four big theaters—Rivoli, Rialto, Strand and Capitol—that they have done much to improve the situation, but they still have a long way to go if they expect to attain the fine artistic results to which the symphony orchestras have arrived. It would seem that every conceivable sound has been added to the Wurlitzer. Now the question is, if these instruments are installed all over the country and are not in the hands of sincere musicians, what is going to be the result? Organ music will become an abomination in the motion picture theater. The development along these lines will be watched carefully, and it will be interesting to note how this one will be received at the Rialto after the novelty wears off.

A "Javanese Dance," by Martha Graham, is another of the music films that have been shown to considerable success at the Riesenfeld theaters. These are original dances by Ted Shawn, and are colored my Prisma. The last soloist was Giuseppe Interante, baritone; this singer has a pleasing voice which he uses well. The feature picture was Mary Miles Minter in "South of Suva."

As motion pictures go, it is pretty fair, but certainly lacked all of the familiar landing places of this island in the South Seas. Of course, it is possible for the docks to be changed every couple of years. We couldn't recall a single scene.

THE RIVOLI.

Victorina Krigher was charming in her interpretation of the second Hungarian rhapsody. It has been weeks since her dancing was so sympathetic. She created quite a little bit of enthusiasm the other evening. Just before the feature a little prologue, arranged by Josiah Zuro, "The Sweetest Story Ever Told," was offered by Mariam Lax and Adrian da Silva. These scenes appeal, and ever since Mr. Riesenfeld has had charge he has rather specialized in giving prominence to these old songs. Oswald Mazzuchi, first cellist of the Rivoli Orchestra, was another soloist; he played the "Berceuse" from "Jocelyn," and the number was well rendered. The overture was "Masaniello," conducted by Stahlberg and Baer alternating at the director's stand.

COLUMBIA CONCERTS

JUNE 19.

The Goldman Band, Edwin Franko Goldman, conductor, opened its second week of summer concerts on the Green of Columbia University on Monday evening, June 19. The attendance, as at the preceding three concerts, was very large and emphasized the extraordinary popularity this series of concerts has reached. The program presented by Mr. Goldman for the fourth concert contained the following numbers: "Marche Lorraine," Ganne; overture, "Iphigenie in Aulis," Gluck; "Andante Cantabile" from string quartet, op. 11, Tchaikovsky; "Pilgrims Chorus" and "Song of the Evening Star," from "Tannhäuser," Wagner; choral and fugue, Bach; "Miserere" from "Trovatore," Verdi, and overture to "Maritana," Vincent Wallace. To these Mr. Goldman was obliged to add as encores "Humoresque," Dvorák; "National Emblem" march, Bagley; Mr. Goldman's own "Chimes of Liberty" march (which already has attained a high degree of popularity), and the favorite "Sagamore" march, as well as "The Darkies' Jubilee," which latter number was presented by special request.

Frieda Klink, contralto, who gained great favor at these concerts last season, was the soloist, her program number being the aria "Oh, Don Fatale," from "Don Carlos," Verdi, which she sang with great warmth and dramatic power. Her fine art again brought forth spontaneous applause and many recalls. As encores she sang "Thy Beaming Eyes" and an aria from "Carmen."

JUNE 21.

The threatening weather of June 21 was no deterrent in the attendance at the fifth concert of the season on the Green of Columbia University. The large audience showed its appreciation by bestowing liberal applause after each number, and in many cases demanded encores. The carefully arranged program contained:

Marche Héroïque Saint-Saëns
Overture Sakuntala Goldmark
Heart Wounds Grieg
Hungarian Rhapsody II Liszt
March—The Pioneer (new) Goldman
In the Springtime (new) Goldman
Star of the Evening (Valse) Goldman
Cornet Solo—The Lost Chord Sullivan
Ernest S. Williams
Waltz, Tout Paris Waldteufel
Cortège du Serdare from Caucasian Sketches Ivanoff

Mr. Goldman, as always, infused much fire into his work and was applauded accordingly. Encores given by the band were: "Gate City" march, Weldon; "Chimes of Liberty" march, Goldman, and the barcarolle from "The Tales of Hoffman," Offenbach.

The feature was May McAvoy in "The Top of New York." It was the same old story—little crippled brother, hard working sister, heavy comedy by Irish aunt, villain and lover—all the same old bunk. When will the directors stop pictures of this type. It must be said, though, that the photography was not nearly so bad as the story, and as for the star, a blond wig was not at all convincing and there is nothing in her acting that is other than commonplace. She is absolutely uninspired.

THE STRAND.

The program began with "La Forza del Destino" as an overture, with Kitty McLaughlin, soprano, singing the aria. She has a fine quality of voice, as we have said before, and this selection was the most difficult the writer has heard her attempt. The orchestra on Monday night was not quite secure and there was no excuse for the lack of support from the harpist. Director Carl Edouarde made frantic motions to some of the musicians to cease "playing out of turn." When they finally understood him, things moved on nicely. Madeleine MacGuigan, violinist, was again one of the soloists. Despite her musicianship, she was ill advised in her selection, a cheap, bombastic fantasia on "Carmen" (Hubay), with original phrases. Perhaps the audiences later on in the week were more enthusiastic. Some of us who know how well this young lady can play were not at all impressed with the fireworks. The feature picture was "One Clear Call," and it commanded attention not so much by the story as by the acting of the principals, particularly Henry D. Walthall. This picture came very near being a great film. It could be much improved. If it had not been suffocated with titles and long-winded explanations, the picture really would be a distinct success. They seem to underestimate the intelligence of the average movie fan, and they certainly could improve the picture by cutting the last scene. Mr. Walthall gave a vivid and convincing portrayal of the gambler, and Edith Yorke, as his blind mother, also must be commended, even though she did not entirely understand how blind people look and hold their heads; however, this is a common mistake. Did it ever occur to an actor or actress to visit some eye hospital and study these unfortunate creatures? It would certainly improve their interpretation. "One Clear Call" is good entertainment.

THE CAPITOL.

A great deal has been written in the past days, and everyone is speaking authoritatively regarding the film "The Storm." The one outstanding feature is the exceptionally good acting by the three principals—House Peters, Matt Moore and Virginia Valli; also the small part played by Josef Swickard. (This production is a Universal-Jewel.) House Peters has always been admired, but in "The Storm" it seems that he has accomplished the best results of his career. Of course, the pictures showing the forest fire are most impressive, but after "Nanook" the snow storm failed to attract the attention that it might have otherwise. "The Storm" will be sent all over the country, and it will doubtless prove a financial success because it has all the qualities that will attract the public.

E. S. Williams, the cornetist, added two insistent encores.

JUNE 23.

The largest audience so far this season attended the concert on Friday evening, June 23. This was perhaps due to the excellent program provided by Mr. Goldman, the first part of which contained three Beethoven numbers—overture "Egmont," andante from fifth symphony, and "Leonore" overture, No. 3. Part II was made up of Von Suppe's "Light Cavalry" overture; two dances from "Feramors," Rubinstein; "The Great Awakening," Kramer; waltz, "Vienna Beauties," Ziehrer, and excerpts from "Rigoletto," Verdi.

The audience showed its pleasure and appreciation during the entire evening. This was particularly noticeable during the rendition of the Beethoven selections. Encores by the band were "Chimes of Liberty" march, Goldman, which the composer-conductor played by special request; the ever popular "Sagamore" march, and "American Patrol," by Meacham.

Lotta Madden, who has endeared herself to her audiences by her outstanding art, was the soloist, her program number being "The Great Awakening," Kramer, to which she added as encores "Love's in My Heart," Woodman, and Edwin Franko Goldman's charming song (new) "In the Springtime."

OPINIONS OF THE PRESS

(Continued from page 47)

the songs themselves, intelligently poising the well-known by the less popular, adroitly contrasting the various moods, was a work of art. It showed the wide range of expression which Brahms possessed as a song writer, second only in this respect to Hugo Wolf, and in an exquisite way both the singer and the pianist contrived to render every shade of which the music and the poems were capable. It was done with that simple directness which is derived from complete mastery over voice or keyboard, a mastery which neither seeks nor shuns difficulties and enables an artist to subordinate every effort to the greater glory of his art. In some of the songs ("Immer leiser wird mein Schlummer," "Vergibliches Ständchen," "Im b wegte Laue Luft," "Auf einer Aeolsharfe," to quote but these) the perfection of the ensemble seemed to add an emotion of its own to that which quivered in certain notes of the voice. It was not surprising that the great singer had here and there to wipe the corner of her eye. So did I.

The critic of the "Glasgow Herald" was no less enthusiastic:

Elena Gerhardt drew a huge crowd to the Queen's Hall to welcome her back after an absence of eight or nine years. This is the second recital she has given here this year (the first was in March). She is the ideal Wolf singer, and realizes every mood with the utmost security. She gives that sense of restfulness which allows one to forget the singer entirely. The intense longing in "Heimweh," the love ecstasy of "Auf einer Wanderung," the right tremulousness of the old minstrel's song, "Das Ständchen," the grim humor of "The Storm's Message," the pathos of "Anacreon's Grave," the mystic happiness of the "Bethlehem Carol," the bluster of the "Lied vom Wind," all were as near perfection as one can possibly imagine. Two hours of German song with a singer like Gerhardt are two hours of delight, and I am no fanatical admirer of German music in toto. . . . I must say a word of praise to

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However, it hardly deserves the unqualified praise that it has received.

The "William Tell" overture was given a fine reading by Conductor David Mendoza on Thursday night. A "Sarl Dance" to music by Chaminade was the most artistic of a group. Zanou, Niles and Repelski danced the number, Zanou again attracting special attention. This was followed by "Schon Rosmarin," interpreted by Gambarelli in her purely Italian style of toe dancing. Frederic Fradkin, the concertmaster, accompanied Gambarelli. The last of the group was one of S. L. Rothafel's delightful riots of color, a little setting for that popular song of eight years ago, "Auf Wiedersehn," which was sung by Gertrude Lang and William Robyn as a duet. Miss Lang's voice has better carrying qualities than Mr. Robyn's. There were many phrases in which he could not be heard. This is Miss Lang's debut at the Capitol. She sings this type of composition charmingly. They really could have had an encore. The soloist was Augusta Lenska, of the Metropolitan Opera Company, although she has not been heard there often. During the past season she was one of the principal soloists at a Sunday night concert at the Metropolitan and received enthusiastic criticism from the local press. Last week she sang the grand aria from "Le Prophète," accompanied by the Capitol Symphony Orchestra. Miss Lenska has a fine quality of voice and it seems to be pure contralto quality. There were several cuts in the aria, but it did not particularly detract. She made an unusually good impression, and no doubt will be heard again. Mauro-Cottone, organist, played as his solo the "Pilgrims' Chorus" from "Tannhäuser" and received considerable applause. No doubt the audiences are beginning to realize how fine these solos really are.

MAY JOHNSON.

Paula Hegner's piano playing at the Gerhardt recital, and the singer gave further proof of her own artistry in insisting on the pianist's taking the whole of the acclamations in two of the songs.

CHICAGO

(Continued from page 45)

W. Anderson medal, Astrid Aronson. Eleanor Koskiewicz received a medal for the greatest progress in piano playing in the department, and medals for excellence in ear training and theory in the elementary, secondary and intermediate grades respectively were awarded to Pearl Klein, Cecelia Vaslow and Leila Alexander.

The School of Acting, under the direction of Walton Pyre, which gave a performance of one-act plays and scenes from Shakespeare's "Othello" and "The Merchant of Venice" Monday, offered another performance at Central Theater Friday evening. There were set forth "The Man in the Shadow," a mystery comedy in three acts, in which Mr. Pyre himself appeared, supported by his advanced students.

James Durham, student of the voice department, has been engaged to sing the principal tenor roles in "The Mikado" and "The Pirates of Penzance" on tour.

LOUISE ST. JOHN WESTERVELT STUDIO NOTES.

Geraldine Rhoads, contralto, starts on July 9 for a seven weeks' tour with the Mercer Concert Company of the Independent Cooperative Chautauqua.

Marion Papps, soprano, has been engaged as soloist at the Washington Boulevard Methodist Church.

FLORA WAALKES PRESENTS PUPIL.

On Wednesday evening, June 14, Flora Waalkes presented a gifted mezzo soprano pupil, in the person of Margaret Patterson, in song recital at the First Roseland Baptist Church. Miss Patterson had the assistance of Charlotte Beyer, pianist. The songs Miss Patterson sang and which she did very well, indeed, included Carey, Young, Old English, Donizetti, Del Riego, Strickland, Foster Clarke and Thomas compositions. Miss Waalkes is a busy soprano and teacher and is kept constantly active throughout the season in both capacities.

MUSICAL NEWS ITEMS.

Carl Craven was tenor soloist at the concert given at Calvary Presbyterian Church, June 23, under the direction of Haydn Owens. He sang the tenor role in "The Tale of the Bell" by Romberg, and the following group of songs—"The Pilot" by Protheroe, "Flower of Moon" by Strickland, and "Ma Maison" by Faurdin.

Lillian T. Johnston's host of friends will be glad to know she is conducting a special summer course in voice culture at Flint (Mich.), where she can be reached during the summer months by those seeking her professionally.

JEANNETTE COX.

ACROSS THE COUNTRY

(Continued from page 41)

Wharton, violinist; Frank Carruth, baritone, and Harry W. Thompson, cornetist. George Edwin Knapp conducted chorus and orchestra. Mary Schnitzius acted as accompanist. An interesting program of chorus numbers, orchestra selections and solos was presented. B. G.

Marion, Ohio.—Violins, cellos, violas, clarinets, flutes, cornets, piano and horns were included in a recital June 13 by the advanced pupils of St. Mary's School, which ended a series of three musical recitals given under the auspices of the St. Mary's Musical Club. The program consisted of orchestra selections and instrumental solos. The senior orchestra of the school was under the direction of L. B. McNeal. The following appeared in solos: Bernadine Sullivan, Mary Feidner, Ruby Kraft, Ruth Henry, Gertrude Quinn, Florence Ruffing, Isabelle Fye, Rosella Miller, Dorothy Sharrock, Alice Burke, Margaret Johnson, Rose Quinn (violin—accompanied by Martha Barnhart), Helen Hannekin, Alice Sampson, Walter Kraft (accompanied by Ruby Kraft), Virginia Sharrock, Rita Snyder (flute—accompanied by Rosella Miller), Gertrude Nardini and Martha Barnhart. Poems and descriptive analyses of some of the numbers were read by Bernard Miloney, Walter Kraft and Robert Kerrigan. The flute solo by Rita Snyder received special applause. The orchestra rendered several pleasing selections. R. McC.

Milwaukee, Wis.—At the Milwaukee Maennerchor's concert, April 30, Olga Eitner, violinist, made her first appearance here, creating a favorable impression. She is still very young, but her training with Sevcik has developed her until she plays with the poise and authority of an older artist; the future looks exceedingly bright for her. The chorus numbers under the direction of Albert Kramer, were sung with precision and spirit. Winogene Hewitt Kirchner, as usual, distinguished herself by her fine accomplishments.

An event of interest was the second concert of the season by the Lyric Glee Club, a male chorus of high potential ability. Albert Hiles Bergen, the new director, showed fine skill in his directing. Mr. Bergen also achieved success in several groups of songs in which his dramatic voice showed to advantage. Another assisting artist was Pearl Brice, one of Milwaukee's distinguished violinists, who had recently returned from a concert trip to the Pacific Coast; Miss Brice's numbers were given with all the finish that marks the pupils of Leopold Auer.

Another splendid concert was given by the Arion Club, which had George Meader, tenor, as the assisting soloist. Mr. Meader had not been heard in Milwaukee before, but achieved an ovation not only because of the beautiful quality of his voice, but also for the thoroughly musical understanding that infused his numbers. The chorus sang better than ever. The following night the Arions, Jr., gave a Spring Pageant, in which the youngsters did themselves proud. They are a splendid contribution to the future of music in Milwaukee.

The last concert of the season was given by the A Capella Chorus, May 29, under the direction of William Boeppler, with Bruno Steindel, cellist, and Irma Weissenborn, soprano, as assisting artists. The chorus produced some beautiful effects in enunciation and attack. The numbers were negotiated with ease under Mr. Boeppler's capable baton. Mr. Steindel's numbers were appreciated, his masterful art being well known in Milwaukee. Little Miss Weissenborn, who made her debut, possesses a soprano voice of great promise, but was handicapped by her selections which were beyond the young lady's powers at present.

A number of artistic programs were given at the Milwaukee Art Institute, among them being a delightful concert by the MacDowell Club's Orchestra, under the leadership of Pearl Brice. The organization, composed entirely of women, fostered by the club, is acquiring an enviable reputation. Its programs embrace the usual works heard at symphonic concerts. The closing program of the Institute's series was given by Catherine Pannill Mead in a program of plantation songs and stories. She delighted her listeners who felt the rare charm of "An Hour in the Old South." M. A.

Missoula, Mont.—The Missoula Choral Society rendered a pleasing musical program recently at the high school auditorium. Four choruses were given, the first being the "Gloria" from Mozart's twelfth Mass. The others were two Handel choruses and the "Damascus Triumphal March" from Costa's "Naamon." Solos contributed by Mrs. Pearce (vocal) and Mr. Weisberg (violin), and the duet by Mrs. Fitzgerald and Mr. Worden, added to the enjoyment of the general. Accompaniments were played by Mrs. DeLoss Smith, Mrs. I. Swarge and Herbert Inch.

The advanced pupils of the Fisher Conservatory of Music gave an interesting program recently. Ruth Shaughnessy and Carolyn Friauf performed violin solos, and Elsa Anderson, Hazel West and Harold Shaughnessy presented piano numbers artistically. Mrs. T. E. Fitzgerald and Donovan Worden assisted with vocal selections, responding

to the hearty applause with encores. The orchestra, assisted by the Fisher Trio, was also appreciated.

A large audience heard the annual recital of the University Women's Glee Club, given in the university auditorium. The club was assisted by several members of the school of music faculty. The results reflected credit upon Harriet Gardner, who had charge of the chorus training. Miss Chapman sang the obligato to Saint-Saëns' "My Heart at Thy Sweet Voice." Miss Jenkins, Miss La Rue, Miss Badger, Herbert Inch, and Miss Quast contributed solos.

Helen Wood and Herbert Inch, pupils of Miss Swenson, were heard in a piano recital at the university auditorium, demonstrating in an ambitious program natural talent and excellent teaching. Miss Wood's interpretation of Schumann's "Why" and Rachmaninoff's "Polichinelle" were especially good, and Mr. Inch was particularly effective in Chopin's impromptu, op. 29, and in the second concerto of Mendelssohn, with Miss Swenson at the second piano. B. G.

New Haven, Conn.—On May 5, in Center Church House, the chorus of the New Haven Woman's Club gave an interesting program, under the leadership of Prof. William E. Haesche, instructor of violin at the Yale School of Music. The program opened with "Pan," the oboe obligato being played by Jules Calanquin greatly enhanced the beauty of the soprano solos rendered by Elizabeth Eugenia Murphy, who sang them charmingly. An interesting bit by the chorus was its singing of a poem written by the outgoing president of the club, Mrs. Edward Hunn, entitled "It's Home for You and Me, My Lad," to a setting by Mr. Haesche.

On May 16, in the Church of the Redeemer, a memorial service was held for Mrs. Catherine Shepard Winchell, founder and first president of the St. Ambrose Music Club, also a sister of Thomas G. Shepard, organist, composer and for thirty years director of the Yale Glee Club. A quartet comprising May Bradley Kelsey, soprano; Grace Walker Nichols, contralto; Victor Valenti, tenor; Milton M. Stone, bass, took part. Marie Minier North, Caroline Lubenow Thorpe and Ruth Lathrop sang the trio from "Elijah." Chopin's funeral march, arranged for four hands with violin obligato, was played by Mrs. William S. Horton and Mrs. Rosabelle Frushour-Lines, two charter members of the club, and Mark Chestney, violinist, all contributing towards a most impressive service.

Probably the most interesting concert of the month was given by the Neighborhood House Music School in Center Church House, May 19. This settlement is under the patronage of St. Paul's P. E. Church and located in the Italian quarter; the resident music teacher has been for the past two years Jessie Beecher, whose untiring efforts have been rewarded by excellent results. Those who took part were Italian boys and girls, ranging in age from ten to twenty. They displayed marked musical talent and reflected great credit upon their volunteer teachers. An entertaining feature was the rendering of Mozart's quintet, minuet in B flat, by four boy violinists and girl pianist, none of whom were over ten years of age. Andrew D'Amato, concertmaster, and Matthew Covone, conductor of the Junior, or School Orchestra, began in the Neighborhood House School, going from there to Yale School of Music. D'Amato plays in the New Haven Symphony Orchestra and both he and Covone are on the staff of teachers at the Neighborhood House, which is comprised of Mrs. Gleason, Genevieve Bailey and Messrs. Carl and F. R. Bricken. The Neighborhood House Orchestra gave an excellent reading of Dvorak's "Largo" from the "New World" symphony, under the baton of Carl Bricken. Christine Gambini, soprano, was soloist and delighted her listeners with the beauty of her tone. An effort will be made to secure her a scholarship to make it possible for her to continue her musical education. Miss Gambini showed the excellent training of her teacher, Genevieve Bailey, both in placing and producing of tone. The entire program was admirably rendered.

On May 22, in the historic Center Church, the last program of the season was given by the St. Ambrose Music Club for the purpose of featuring its organist members. Mrs. Clarence B. Bolmer was in charge of arranging the program which included two choral numbers by David Stanley Smith, who conducted his own compositions. The double quartet took part. The organ compositions were played by Pauline Voorhees, Mary Caecilia Doran, Jeanette Fisher and Pauline Law. The contralto aria, from the oratorio "Joshua," was well sung by Marguerite Allis. The "Stabat Mater" was splendidly rendered by May Bradley Kelsey and Grace Walker Nichols, soloists. Norma Lewis gave a fine reading of Mozart's E flat concerto for violin and organ. Grace Walker Nichols sang pleasingly. May Bradley Kelsey, with opulence of tone and dramatic authority, also pleased. Each number was so admirably rendered that it was difficult to choose between them.

On May 31, a new organization made its debut under the name of The Little Theater Guild, the members of which presented Barrie's "The Admirable Crichton" in a truly professional way. G. S. B.

Oakland, Cal.—(See "Music on the Pacific Slope.")
Omaha, Neb.—Mme. Galli-Curci's recital, May 27,

at the Municipal auditorium, brought to the popular prima donna another success. Her voice responded readily to her demands and served perfectly both in coloratura and in flowing cantilena styles. She added many extra selections in response to applause. Homer Samuels figured on the program both as composer and accompanist, and Manuel Berenguer furnished flute solos and obligatos. Lucius Pryor was the local manager.

The final concert of the Woman's Club May Festival series was given May 29 in the Burgess-Nash tea room, the Woman's Club chorus, directed by Henry Cox, being the stellar attraction. The festival orchestra was also heard in several numbers under the baton of Robert Cuscaden. The five concerts of the series were ambitious in scope and character, their successful completion bringing much credit to those who conceived and executed the plan.

Harriette Clarke Helgren, contralto, was presented in recital by her teacher, Mary Munchhoff, on June 5.

A recital of harp music was given by Thelma Skeen in the Burgess-Nash auditorium on June 8. Miss Skeen appeared under the auspices of her teacher, Loretta De Lone. Albert Sand, organist at the Kountze Memorial Church, gave a recital, June 6, assisted by Dorothy Steinbaugh, soprano.

A concert was given, June 8, at Brander's Theater under the auspices of the Omaha School Forum. Participants were Stanley Letovsky, composer-pianist, and a quartet composed of Myrtle Frances Wyatt, Harriette Clarke Helgren, Justin Helgren and Gus Swanson.

Ida Lustgarten was presented in a recital, June 8, by her teacher, Cecil Berryman.

Gatty Sellars, organist from London, gave a recital at the First Baptist Church, June 12. J. P. D.

Portland, Ore.—(See "Music on the Pacific Slope.")

St. Louis, Mo.—(See letter on another page.)

Tampa, Fla.—(See letter on another page.)

Zanesville, Ohio.—The teachers and students of the Zanesville School of Music added largely to their reputation as entertainers at a concert given before a large and appreciative audience at Masonic Temple. Each member of the Junior Orchestra rendered his part of the program with ease that greatly pleased. The number by Lillian and Catherine Mess deserves special mention.

The members of the intermediate and senior orchestra of forty pieces showed themselves to be in good form. From the piano department Winifred Harvey, Maude Felumlee and Tabea Jacobs took part, each giving all that could be desired from a viewpoint of technic and interpretation. The violin solos by Theodore Lorber and Frederick Kaplan were exceptionally good. The cornet duet by Robert Claudy and Carl Nolin, with George Cooper at the piano, proved quite a novelty. Cornet solos were given by the pupils of Selma Seyerle, Edna Seyerle, Mary Patterson and Prof. E. F. Buckmeyer. R. McC.

Chappell-Harms Song in Two Productions

The most popular song published in late months by the house of Chappell-Harms, Inc., is "The World Is Waiting for the Sunrise," music by Ernest Seitz and lyric by Eugene Lockhart, and it is being sung by Eva Clark in the new production, "The Pinwheel," which opened three weeks ago at the Earl Carroll Theater. Adele Rowland, a musical comedy favorite, is making it one of her special features in the "Spices of 1922," which opened last week at Atlantic City, and began an indefinite run here at the Casino Theater on Monday. This is quite an unusual occurrence. The song has been extensively sung by prominent concert artists, several singers are using it in vaudeville and it has had numerous feature positions on programs of motion pictures in this country. These two popular musical comedy artists are thus verifying the opinion that "the song is of exceptional value."

Haensel & Jones Still Managing House

Despite announcements made to the contrary, Judson House, the tenor, will remain under the exclusive management of Haensel & Jones for a term of years. That management is now booking him for concerts and recitals for next season. Mr. House will also spend considerable time on tour with the Hinshaw "Cosi fan tutte" company. His concert season will open in September, when he will appear for two weeks at the Charlotte, N. C., Music Festival, before starting his regular season in October.

J. H. Duval in Paris

J. H. Duval, the New York vocal teacher, is at present in Paris, where he is holding a summer school, enrollment for which was very heavy this year.

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

ELWES MEMORIAL FUND.

"Do you know anything about the Gervase Elwes Memorial Fund—that is whether it is being used in any way? There has never been any mention of it in the American papers that I have seen and I am interested in the subject, having known Mr. Elwes and admired his talent."

It is reported from London that the Gervase Elwes Memorial Fund has just made a grant to Eddie Taylor, a youth of sixteen, residing in Sheffield. The grant is to be used for him to continue his studies at the Royal College of Music.

MANAGER WANTED.

"I am a young singer but, as I have a good voice and have taken lessons from one of the well known teachers in my part of the country, I feel that it is time for me to have a manager and get myself before the public, as my friends tell me my future career is certain to be a fine one if I have the right start. Now, as my resources are limited, can you tell me the names and addresses of some managers who take singers on a commission, of course good reliable managers ready to push a young singer right ahead? Thank you."

The Information Bureau does not know of any reliable managers who would take either a young or old singer on the terms you suggest. All reliable managers have offices for which rent must be paid, a staff of assistants who must receive salaries for work performed, travelling expenses in order to facilitate business, to say nothing of advertising the singers and other musicians requiring engagements. An impresario is a business man, conducting a business like any other man, even if it is "only music." You want to go into the business of obtaining money for your singing, and would object to giving your services for months perhaps, so is it not then unfair or even unkind. Why a singer should expect to get something for nothing, or ask for the charity of a manager, is one of the things one wonders at but cannot explain. You may have a fine voice, but in this country there are hundreds who have just as good, or maybe better. Where would managers be if they took all their artists gratuitously?

MUSIC STUDENTS.

"I should like to know if there is any organization or institution in New York City that would assist a young student who is anxious to obtain a musical education. I have heard that there are many charitable people only too anxious to furnish the money necessary for both the tuition fees and the living expenses. As I live in a small town far away from any large city, it would be of great assistance to me if you would tell me what the chances are for my getting help."

There are hundreds of young people in this country asking for exactly the same thing that you do: that is to be supported by someone who is willing to put out a large sum of money year after year, perhaps for as many as eight or ten, upon what may be a losing investment. Not all students achieve success; far from it, as you must realize if you take into consideration the thousands who study each year. A good voice does not mean a big career; it helps, but must be backed by a lot of other things and plenty of hard work besides. Assisting a student is one thing, but to provide him with living expenses in addition, is rather more than can be expected when one realizes the enormous demands made upon the prizes that are offered. In one case twelve hundred applications were made for one small sum that would only pay for a few months' tuition. You had better work and obtain the funds to pay for your education.

FREE INSTRUCTION.

"The Information Bureau has responded to so many inquiries, some of them bearing upon subjects that interest me, I take courage to write and ask if you will give me some information of a rather personal character. While I do not live in a large city, we have quite a nice little music club in my town which flourishes during the winter, principally. I am one of the sopranos, and all the members of the club as well as many other acquaintances, tell me my voice is an exceptionally fine one, quite worth training. There are some drawbacks to my doing this as I lack the means to pay for what I understand are expensive lessons, and my family are not financially able to assist me, in fact they need the help I can give them by my own exertions. But are there not institutions that would give me the training if my voice proved all that is said of it, in some city where I could also do work to bring in a small income sufficient to help my family as well as take care of myself? Hoping this is not troubling you too much."

There are no institutions that give vocal training gratuitously excepting in cases where there are regular prizes or scholarships that have been established for some time. But these would not meet your case as usually these prizes are offered to those who have studied at the institution or school and thus become eligible for a prize. To take a person entirely without musical education is a sort of lottery, no matter how promising the voice may appear to be. It must also be said that the experience of a good many years does not warrant the Information Bureau placing much weight on the opinion of friends as to the quality or future of a voice. Years ago when it was the custom for would-be singers and musicians to flock to Europe by the thousands, there were many who went entirely upon the verdict of friends as to their fitness for a musical career. Families east and west made great financial sacrifices to send a daughter or son abroad, but the result was not such as to encourage this being done by professional people who knew better just what was required. Today pupils flock to the great cities of America, some of them "making good" as we Americans say—but how many failures there are to be chronicled! If a personal friend is willing to help a student that is another matter, but where the competition is as great as it is at present there must be many qualifications for success, in addition to the voice. Just learning to sing is only a part of it. For a public career there are languages to be learned and a certain amount of facility at the piano is also desirable, while for operatic work, acting is a large part of the preparation that must take several years. If your friends have faith in your future and will help you for six or ten years during your studies, it may be worth while for you to accept their assistance. But a professional opinion would be worth all the flattery of friends.

Activities of Von Klenner Pupils

Baroness von Klenner has received an Austrian paper sent her by Els Butler, the charming soprano whom she coached for Town Hall (New York) recital, in which she says many grateful things of the madam. The same mail

happened to bring a letter from an American friend in Salzburg (Mozart's house), who read the Vienna paper that same day. Marie Anderson, professional pupil of Mme. von Klenner, has gone to Norway and Sweden, where she will give recitals and appear in concerts. Mme. von Klenner's permanent summer address is Point Chautauqua, N. Y., where her summer school for voice (Garcia method) will hold forth, with many pupils from various parts of America studying with her.

J. Fischer & Bro. Also Maintain Offices in England

In the report printed in the June 8 issue of the MUSICAL COURIER, page 38, anent Walter Coghill's (of the John Church Company) recent visit to London and Paris, an unintentional inaccuracy found its way into the article, which the writer knows Mr. Coghill would not have permitted to stand uncorrected had his attention been directed to the fact that the house of J. Fischer & Bro., New York, is also maintaining (since 1912) offices of its own in Birmingham, England, the resident manager being Dr. Alfred J. Silver.

Primarily established for the purpose of cultivating in England the Roman Catholic Church Music field, the "Fischer Edition" list of operettas contributed by the well known composers, W. Rhys-Herbert, Edward F. Johnston, Humphrey J. Stewart, etc., soon attracted a world-wide attention. In order to meet the heavy demand coming from the British Isles for these and the many other splendid compositions annually added to their catalogue, the house of J. Fischer & Bro. saw fit soon to enlarge on its original plans with the result that, even though its English headquarters is not located in London, the annual sales of Fischer Edition publications nevertheless have been increasing considerably from year to year.

The house of J. Fischer & Bro., while perfectly loyal to deserving American composers, has by no means adopted a closed-door policy. It has also been favored with the works of many British composers of prominence, as Cyril Jenkins, Arthur Hinton, C. Villiers Stanford, A. Edmunds Tozer, Dr. Hugh Blair, Cecil Forsyth, Bryceson Treharne, etc.

Among the prominent Italian composers who have contributed to the Fischer Edition catalogue are O. Ravanello, Don G. Pagella, Remigio Renzi (organist of the Vatican), L. Refice, Polibio Fumagalli, Eduardo Bottiglieri, P. Branchina, Don Carlos Rossini—a convincing proof that American firms are contributing their quota to the list of published works that seem worth while everywhere and that cannot but help directing attention to the activities of American music publishers. Preparatory to the outbreak of the world war, "Fischer Edition" depositories were maintained in Paris, Leipsic, Madrid, Lausanne, Zurich and Monza, Italy. Their Australian agencies are located in Sydney and Brisbane.

Cologne Hears First Performances of Works by Zemlinsky and Stravinsky

Cologne, May 30.—The management of the Cologne Opera House gave us an eleventh hour surprise with an original and first performance of Zemlinsky's "Zwerg." To professional musicians Zemlinsky is known chiefly as the instructor of the young Korngold and brother-in-law of Arnold Schönberg.

The plot of "Zwerg" is that on which Oscar Wilde tried to base a modern story. A princess has been given as a birthday present a hump-backed dwarf, whom she treats as a mere plaything—until she finds that he loves her. She then shows him his ugliness in the mirror and breaks his heart. The motif is similar to that of Schreker's "Zezeicheneten" and as painful and lacking in musical ideas. It is, however, the triumph of the sovereign art of the musician who produces almost unheard of results by the ever-changing blending of instruments. The monologue scene of the unfortunate lover is pathetic and very moving.

Stravinsky, the forty-year old Russian, who, like so many before him, was drawn to music by Rimsky-Korsakoff, gives us a grotesque "Petruschka," a tragedy-comedy similar to Ernst von Dohnanyi's "Der Schleier der Pierette" (now in Dresden), only brighter, more piquant and richer in rhythm. Hitherto in Cologne we have only been able to hear Stravinsky's orchestral burlesque, "Fenerwerk," which, although quite brilliantly conducted by Scheinplugg, was rather disappointing. Contrary to Zemlinsky, the Russian uses a small concert orchestra, from which absolutely the best was demanded and the greatest effect obtained.

Perhaps we shall have another opportunity of becoming acquainted with this gifted composer in his more serious vein (his "Rossignol" is marked on the Mannheim Opera House program for next year). As with his contemporary, Paul Hindemuth, we have for some time only heard mere eccentricities.

Both performances were of the first rank under Klemperer's direction. Schroeder was an astonishingly mature Zwerg and his wife a convincing Infanta. Ripelli Zehn-pennig and Stembach distinguished themselves in the ballet. In spite of the enormous heat, the houses were well filled and the applause loud and sustained.

DR. HERMANN UNGER.

Penn State Musical Clubs Concert

The combined musical clubs of the Pennsylvania State College gave a delightfully varied program at the Schwab Auditorium, June 10. The Penn State Glee Club, Clarence C. Robinson, director; the Varsity Quartet, the College Orchestra, Wilfred O. Thompson, bandmaster, U. S. A., director, and the Penn State Mandolin Club were heard by an appreciative audience. The Varsity Quartet consists of D. V. Bauder, R. A. Roxby, E. H. Rolston and P. J. Duncan. Hummel Fishburn was accompanist for the glee club and the quartet. E. H. Rolston and Donald V. Bauder were also enjoyed in solo numbers.

Widespread Popularity of Cadman Music

Charles Wakefield Cadman's fascinating aria, "The Spring Song of the Robin Woman," is daily becoming more of a favorite, many artists now singing it at radio concerts. It is also placed with greater frequency upon

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

North Shore Festival Association—\$1,000 for an orchestral composition by an American composer. Contest ends January 1, 1923. Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

National Federation of Music Clubs—Nine prizes for American composers, amounting in all to \$2,750. Contests end December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

Male Chorus of Swift & Co.—\$100 for a musical setting (chorus of men's voices, with piano accompaniment) for Sir Walter Scott's "Hunting Song." Contest ends July 1. D. A. Clippinger, 617-18 Kimball Building, Chicago, Ill.

The Society for the Publication of American Music—Applications for the publication of original compositions for the 1922-23 season should be received not later than October 15. William Burnet Tuthill, Room 1608, 185 Madison avenue, New York.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

Ithaca Conservatory of Music—One Master Scholarship (valued at \$600 a term), ten full scholarships and forty-two partial scholarships. Ithaca Conservatory of Music, Ithaca, N. Y.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Guilmant Organ School—Dr. William C. Carl gold medal, and four scholarships for pupils over eighteen given by Philip Berolzheim. Contest for Berolzheim scholarships takes place in October. Guilmant Organ School, 17 East Eleventh street, New York.

New York School of Music and Arts—One vocal and one piano scholarship. New York School of Music and Arts, 150 Riverside Drive, New York.

Institute of Musical Art—A number of prizes and scholarships. Institute of Musical Art, 120 Claremont avenue, New York.

New England Conservatory of Music—\$450 in prizes to students of the school. Ralph L. Flanders, New England Conservatory of Music, Boston, Mass.

Elizabeth Kelsa Patterson School of Singing—One scholarship. "The Kelsa Scholarship," 257 West 104th street, New York.

the regular recital programs. Ella Good, contralto, featured it at the spring breakfast of the Chaminade Club at the Hotel Biltmore. Florence Otis, soprano, sang "Dream Tryst" on her whole Canadian tour. Marguerita Sylva declares anew her increasing delight in "In Paradise." Constance Eberhart features his beautiful but little known art song, "The Groves of Shiraz." Ruth Kemper, the young violinist, uses "Legend of the Canyon" at almost every engagement. The American Festival Trio played trio in D major at Yvonne de Treville's studio recently, and according to the Brooklyn Life, the male voice arrangement of "I Hear a Thrush at Eve" provided "an ecstatic moment" in the final Apollo Club concert.

Schofield Heard at Hotchkiss School

Edgar Schofield was the soloist at the commencement exercises held by the Hotchkiss School at Lakeville, Conn., Sunday, June 18. He sang the aria, "O, God Have Mercy," from Mendelssohn's "St. Paul" and the baritone solos in the anthem for full chorus, "Ho, Everyone That Thirsteth," by Martin.

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